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Hollywood REPORTER

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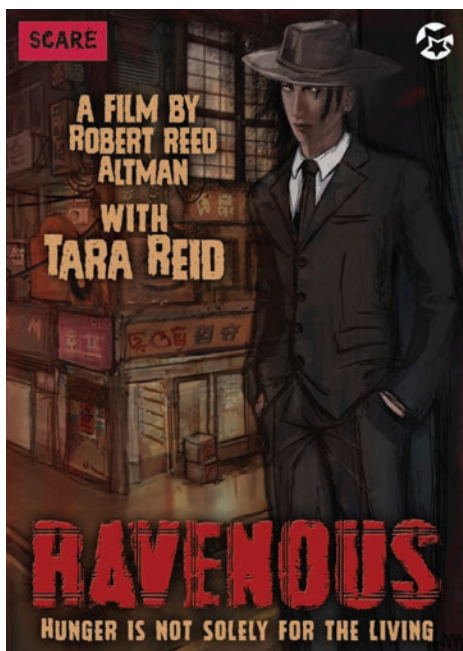
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THE *Hollywood* REPORTER

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AND HIGH
TEMPS

TODAY
76° F
24° C



TOMORROW
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25° C



Two Hot Hollywood Docs to Get Sneak Peeks

By Tatiana Siegel

An adaptation of **Scotty Bowers'** sex-fueled Hollywood tell-all *Full Service* is hitting the big screen in Cannes, where 11 minutes of footage will be unveiled Wednesday.

The **Matt Tyrnauer**-helmed documentary, titled *Scotty* — based

CONTINUED ON PAGE 2



eOne Nabs Arquette's Wannabe

By Tatiana Siegel and Pamela McClintock

EOne has picked up North American rights to *The Wannabe*, which marks **Patricia Arquette's** follow-up to her Oscar-winning performance in *Boyhood*.

Vincent Piazza and **Michael Imperioli** also star in the film, which was written and directed by **Nick Sandow**.

Lizzie Nastro, **Michael Gasparro** and **Piazza** produced the

CONTINUED ON PAGE 2



Amy Poehler and John Lasseter share a laugh at the gala premiere of Pixar's *Inside Out*.

INSIDE
JOKERS

Sony Pictures Classics Acquires Dan Rather Scandal Pic *Truth*

The company paid \$6 million for the project, which stars **Robert Redford** as the famed news anchor and **Carol** star **Cate Blanchett** as producer **Mary Mapes** By Rebecca Ford

Sony Pictures Classics is taking North American rights to *Truth*, the **Dan Rather** scandal movie that stars **Robert Redford** and **Cate Blanchett**, in a big \$6 million deal.

The hot market project is based on the 2005 memoir *Truth and Duty: The Press, the President, and the Privilege of Power*. The book, written by Rather's producer **Mary Mapes**, centers on the firestorm that erupted in September 2004 after Rather reported that **George W. Bush** had received special treatment while serving in the Air National Guard during the Vietnam War, a report that was based on a collection of documents that were suspected to be forgeries.



Blanchett



Redford

Redford stars as Rather, while Blanchett, who is currently at the festival with **Todd Haynes'** *Carol*, plays Mapes.

Elisabeth Moss, **Topher**

Grace and **Dennis Quaid** also appear in the film.

James Vanderbilt is making his directorial debut with the project, which Mythology Entertainment is producing. RatPac Entertainment and Echo Lake Entertainment are financing the movie, and **Brett Ratner** has been on the ground in Cannes working on the deal for RatPac. CAA and WME are representing, and FilmNation is selling it internationally. **THR**

THE HOLLYWOOD REPORTER 1

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THR HEAT INDEX



VINCENT LINDON

The French actor may not be a household name in Hollywood, but he's drawing rave reviews for his role as a laid-off factory worker in **Stephane Brize's** Cannes competition entry *The Measure of a Man*.



MAIWENN

The director helmed *Mon Roi*, the first of four French competition titles of this year's festival, but her domestic drama starring **Vincent Cassel** and **Emmanuelle Bercot** earns only mixed reviews.

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The veteran sales agent has quickly sold boxing biopic *Bleed for This* around the globe, including to Sony Pictures Worldwide Acquisitions in key foreign markets such as Canada, Germany, France, Australia and Latin America.

MEANWHILE, IN THE REAL WORLD ...

- **Taylor Swift** was the big winner at the Billboard Music Awards, winning eight prizes and premiering her video for "Bad Blood," featuring the likes of **Cindy Crawford** and **Lena Dunham**.
- South Carolina Sen. **Lindsey Graham** has confirmed he is running for president because, as he said, "the world is falling apart."
- Rival biker gangs had a shootout outside a restaurant in Waco, Texas, leaving at least nine dead. Almost 200 people were arrested.

Ellison Gives Rare Speech: Film 'Has Made Me Feel Less Alone'

The publicity shy producer was lauded along with Jane Fonda at a glamorous dinner sponsored by Cannes Film Festival supporter Kering By Chris Gardner

At the inaugural "Women in Motion" awards at the Cannes Film Festival on May 17, **Jane Fonda** and **Megan Ellison** took the stage to deliver moving acceptance speeches that challenged creators in the film industry to be more inclusive of women and their stories.

Fonda and Ellison were lauded at the inaugural presidential dinner (held at the Musee de la Castre) along with 98-year-old screen legend **Olivia de Havilland**, who was not present. In attendance: Dinner co-hosts **Pierre Lescure**, president of the festival, **Thierry Fremaux**, festival director, and **Francois-Henri Pinault**, chairman and CEO of luxury group Kering. His company is celebrating its first year as the lead sponsor of the festival.

Ellison was the first honoree to take the stage, starting her acceptance speech by acknowledging her nervousness, thanking Pinault and "my friend Thierry Fremaux," and paying tribute to her fellow nominee. "Any time you

are put in the same category as Jane Fonda, a real legend, it feels surreal, perhaps even undeserved. I humbly accept this beautiful award on behalf of my team at Annapurna, as well as all the amazing filmmakers I've had the opportunity to work with. I have been shaped by all of you," said the 29-year-old producer and daughter of Oracle billionaire **Larry Ellison**. "I feel incredibly lucky to have been welcomed in this community that has been the primary source of inspiration in my life."

Ellison has rarely given a formal press interview, issuing statements only via Twitter, which is why Sunday night's dinner proved to be a special event at the festival. Her taste does speak for itself, however, thanks to such recent credits as *Zero Dark Thirty*, *Her*, *Foxcatcher* and *American Hustle*.

Ellison admitted that her work so far in the film industry has had an emotional impact on her. "It has made me feel less alone in the world, and for that, I will



always be grateful," she said. She added that the perspectives filmmakers are putting out in the world should not come from such a small subset of people because that would be a disservice. In closing, she quoted iconic American scribe **Kurt Vonnegut**, revealing that her artistic inspirations also include literature.

"As Kurt Vonnegut said, 'The arts are not a way to make a living, they are a very human way of making life more bearable.' And that's what I believe. And that's what I want to be a part of." **THR**

Docs

CONTINUED FROM PAGE 1

on the dishy best-seller that recounts the sex lives of a slew of icons, including **Cary Grant**, **Vivien Leigh** and **Katharine Hepburn** — has been quietly in the works for years. Submarine — the company behind such Oscar-winning documentaries as *Citizenfour*, *Searching for Sugar Man* and *Man on Wire* — is introducing the film to buyers at the Cannes film market.

The footage will run back-to-back with another Hollywood-themed documentary, **Jason Aron's** *Back in Time*, which marks the first feature-length documentary about the classic *Back to the Future* franchise.

Tyrnauer's documentary will contain even more revelations than Bowers' 2012 memoir — which courted controversy by revealing the author's bisexual liaisons with Grant and Leigh. *Scotty* is certain to rock Hollywood with new juicy anecdotes about the sexual exploits of **Lana Turner**, **Bette Davis**, **Ava Gardner**, **Danny Kaye**, **Gore Vidal** and **Dominick Dunne**. Bowers, a former Marine turned pimp-to-the-stars who is now 90 years old, participated in *Scotty*. Submarine's **Josh Braun** is producing. **THR**



Wannabe

CONTINUED FROM PAGE 1

film, which was executive produced by **Martin Scorsese** and Traction Media's **Dean Devlin**. Electric Entertainment fully financed.

The domestic deal was brokered by Traction Media (*Short Term 12*, *The Secret in Their Eyes*) and by **Larry Greenberg** and **Katharyn Howe** for eOne. Devlin's Electric is selling international rights at the Cannes Film Market.

Set in New York City during the early 1990s, *The Wannabe* centers on Thomas (Piazza), a man obsessed with mafia culture who attempts to fix the jury in the trial of infamous mobster **John Gotti**. But as the plot is foiled and he's rejected by the ones he idolizes most, he sets off with Rose (Arquette), a neighborhood fixture, on a ride worthy of mob lore.

The Wannabe made its world premiere at last month's Tribeca Film Festival. **THR**



Piazza (left) and Arquette in *Wannabe*.



Emile Hirsch and Zoe Kravitz in *Vincent-N-Roxy*

Kravitz (right) is having a busy Cannes, already walking the red carpet for George Miller's *Mad Max: Fury Road*, which premiered May 14, and her other film, *Dope*, will close out the festival's Directors' Fortnight. She also stars in *Vincent-N-Roxy*, a revenge action thriller now in postproduction that Fortitude International is selling at the market. The daughter of Lenny Kravitz and Lisa Bonet plays Roxxy, a rebellious woman who has a tumultuous relationship with Hirsch's Vincent.

Film Movement Picks Up Idris Elba's *Second Coming* By Tatiana Siegel

Film Movement has acquired Olivier Award-winning playwright **Debra Tucker Green's** feature film debut, *Second Coming*. The film stars **Idris Elba** and **Nadine Marshall** as a modern-day London couple who experience a miracle.

Written and directed by **Tucker Green**, *Second Coming* follows Jackie (Marshall) and Mark (Elba), a middle-class couple who, along with their 11-year old son, Jerome (**Kai Francis Lewis**), must grapple with a unique situation. Jackie has

just learned that she is pregnant, but she hasn't been intimate with anyone for a long time, including her husband. She confides in her co-workers but takes a while before she tells Mark. When she finally breaks the news, Mark does not take it well, and the family must find a way to recover.

Second Coming premiered at the Toronto Film Festival in September.

Film Movement president **Michael E. Rosenberg** brokered the deal with London-based

Protagonist Pictures at the Cannes Film Market. **Vanessa Saal** negotiated for Protagonist.

The New York-based distributor is planning a 2016 release.

"With *Second Coming*, **Debbie Tucker Green** brings the same drama and fine acting found in her signature stage work to film, but with the addition of lush cinematography," **Rosenberg** said. "We look forward to bringing this film to her admirers as well as the many fans of Idris Elba." **THR**



Buyers Flock to Lenny Abrahamson's *Room* By Alex Ritman

FilmNation has sold out internationally on the **Brie Larson**-starring *Room*, directed by Irish filmmaker **Lenny Abrahamson**.

The follow-up to Abrahamson's 2014 comedy-drama *Frank*, starring **Michael Fassbender** and **Maggie Gyllenhaal**, *Room* was picked up by Universal for a slew of major territories across Europe — including France, Germany and Italy — and Latin America. In the U.K., StudioCanal took the title, while Village Roadshow picked it up for Australia and Culture Entertainment secured Japan. A24 acquired U.S. rights at last year's Cannes festival, with UTA brokering the deal.

Alongside Larson, **Jacob Tremblay** (*The Smurfs 2*), **Joan Allen** (*The Bourne Legacy*) and **William H. Macy**

(*Shameless*) also star. *Room* is based on **Emma Donoghue's** screenplay from her own 2010 novel about a woman and her 5-year-old son who live in a tiny single room, the only world the child has ever known. Inspired by the real-life **Josef Fritzl** case in 2008, in which a family was conceived and raised in an Austrian basement, the story follows the boy as he begins to recognize that life exists outside of the four walls.

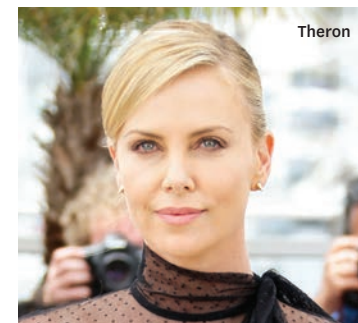
Room, currently in postproduction, has been produced by Irish banner Element Pictures, among the co-producers of this year's competition entry *The Lobster*, and Los Angeles' No Trace Camping, in association with Film4, Telefilm Canada and the Irish Film Board. **THR**



Larson

Theron's *Coldest City* Sells Out

By Pamela McClintock



Sierra/Affinity has been as red hot as the weather at this year's festival, quickly selling out of its slate of new films across the international marketplace, including a multi-territory pact with Universal Pictures International for the **Charlize Theron** spy thriller *The Coldest City*.

Other titles impressing foreign buyers included **Marc Forster's** *All I See Is You*, starring **Blake Lively** and **Jason Clark**; **David MacKenzie's** *Comancheria*, starring **Chris Pine**, **Ben Foster** and **Jeff Bridges**; *The Gift*, marking **Joel Edgerton's** directorial debut and starring Edgerton opposite **Jason Bateman** and **Rebecca Hall**; **Ric Roman Vaughn's** *Shot Caller*, starring **Nikolaj Coster-Waldau**; and *A Willing Patriot*, starring **Liam Neeson** and directed by **Martin Zandvliet**. Sierra/Affinity is selling *The Gift* in conjunction with Blumhouse International.

Universal International quickly swooped in and bought *The Coldest City* for China, the U.K., France, Germany, Italy, Benelux, Australia/New Zealand, Latin America and Switzerland. **David Leitch** and **Chad Stahelski** are directing the film, now in preproduction.

"We have been strategically building our company and platform in order to capitalize on these kinds of moments," said Sierra/Affinity president and CEO **Nick Meyer**, whose key management team includes co-president and COO **Marc Schaberg** and president of sales and distribution **Jonathan Kier**. **THR**

Black Reteams With Hess on *Micronations*

By Pamela McClintock

Jack Black and director **Jared Hess** are reteaming to make *Micronations*, a comedy starring Black as a lovable oddball who lives amid a world of “do-it-yourself countries,” i.e., backyards that have been declared their own countries.

Micronations is the first title from Hess, **Brandt Andersen** and **Dave Hunter**’s new production and financing banner, Buffalo Film Company. Black’s company, Electric Dynamite, and **Damon Ross** also will produce.

Black and Hess worked together on Paramount’s *Nacho Libre* (2006). Hess’ credits include *Napolean Dynamite* and the upcoming action-comedy *Masterminds*, starring **Kristen Wiig** and **Zach Galifianakis**.

New Girl writers **Robert Snow** and **Christian Magalhaes** penned the script, set in the bizarre and ridiculous world of DIY countries inhabited by a motley crew of eccentrics who have declared their own backyards sovereign nations. Black’s character finds himself recruited as head of defense for the tiny nation of Valoria (population: 12) and is thrust into an overblown battle with a neighboring nation.

“Once I learned that there were people within the United States who have created their very own countries, I knew I had to make a movie about them,” Hess said in a statement. “Jack and I have been looking for another project to team up on, and the hilarious world of micronations spoke to both of us.” **THR**



Black

Youth Star Ghenea Lines Up Three New Projects *By Scott Roxborough*

Model turned actress Madalina Diana Ghenea has caught Cannes’ attention with her bottom — on striking display on the poster for **Paolo Sorrentino**’s competition title *Youth* — but soon her acting will come into sharp focus. Ghenea has three new projects lined up, including two starring roles and a supporting part in a major Hollywood production. She will shoot them back-to-back-to-back through October this year.

Ghenea, 26, will play the lead in *Condemned to Love*, the directorial debut of Oscar-winning screenwriter **Barry Morrow** (*Rain Man*), which she describes as a “magical love story” akin to *Chocolat*, *Amelie* or *Midnight in Paris* — with shooting set to start this summer in Italy’s Dolomite Mountains. The male lead — an American actor — is currently being cast.

In September, she will take on her first leading role in an Italian-language production, a drama set in the shady world

where the Vatican and the mafia meet. Before that, she’ll have her Hollywood debut. While Ghenea declined to comment on what the project will be, she’s believed to have been cast in *Zoolander 2* alongside **Ben Stiller** and **Owen Wilson**. The sequel to the 2001 cult-classic fashion spoof currently is shooting at Cinecitta Studios in Rome.

“I have been so lucky. I don’t have that much experience in acting yet — I only started four years ago and I took a break of a year, so this is amazing,” Ghenea told **THR** in Cannes. “I have to thank my casting director in Rome, **Lilia Trapani Hartmann**, who got me my two American projects. She’s been my lucky charm.”

The Romania-born, Italy-based actress first attracted attention in a supporting part in **Richard Shepard**’s *Don Hemingway* and had a recurring role in the European television series *Borgia* before landing the part in *Youth* as the object of desire of **Harvey Keitel**



Ghenea appears in Cannes competition entry *Youth*.

and **Michael Caine**.

Ghenea says she doesn’t mind the attention generated by *Youth*’s racy poster. “I don’t find it vulgar at all, I find it beautiful,” she says, but she hopes it will be her body of work that gets the headlines in the future.

“I have three projects coming up; I’m blocked till November. So I guess I’m doing a good job with my auditions,” Ghenea says. “And when I go there, I don’t show them my booty.” **THR**

From left: Karlsen, Vachon and *THR*’s Brower.



Carol Producers Vachon, Karlsen Challenge Stereotypes

Producers **Christine Vachon** and **Elizabeth Karlsen** — riding high after the rapturous reception that their new film *Carol* received at its red-carpet competition screening March 17 — took part in a “Women in Motion” talk Monday morning at the Majestic Hotel, at which they proceeded to challenge the stereotypes that are often used to limit both women filmmakers and the movies they are given a chance to make. Responding to questions from **Alison Brower**, deputy editorial director of *The Hollywood Reporter*, who moderated the panel presented by *THR* and luxury group Kering, Karlsen said, “Women should be able to tell any stories they want to tell.” Added Vachon, “We face those same challenges of being taken seriously, trying to be tough but not a bitch.” — **GREGG KILDAY**

Magnolia Takes Desplechin’s *Golden Days* *By Georg Szalai*

Magnolia Pictures said Monday it was acquiring all U.S. rights to **Arnaud Desplechin**’s *My Golden Days* (*Trois Souvenirs de Ma Jeunesse*), which screened in the Directors’ Fortnight at the Cannes Film Festival.

The film stars **Mathieu Amalric** and introduces actors **Quentin Dolmaire** and **Lou Roy-Lecollinet**. It was written by Desplechin and **Julie Peyr** and produced by **Pascal Caucheteux** of Why Not Productions.

In the film, an anthropologist is preparing to leave Tajikistan and has a series of flashbacks, including of his childhood, his parents, a trip to the Soviet Union and Esther, the love of his life.

The deal for the film was negotiated by Magnolia’s **Dori Begley**, senior vp acquisitions, and **John Von**



Thaden, vp acquisitions, with **Carole Baraton** of Wild Bunch.

Eamonn Bowles, president of Magnolia Pictures, said: “Arnaud Desplechin is a true master, and in *My Golden Days* he gives us another incredibly radiant, wise, funny and human film. We’re thrilled to be handling such a gem.” **THR**

Germany's Splendid Scores Multiple Star-Driven Hollywood Titles *By Scott Roxborough*

German distributor Splendid Films has gone big in Cannes this year, picking up four buzzed-about titles in a prebuy spending spree.

Splendid acquired German rights for the **Liam Neeson**-starrer *A Willing Patriot* from Sierra/Affinity; Highland's *Precious Cargo*, starring **Bruce Willis**; Annapurna's *20th Century Women*, featuring **Annette Bening**, **Greta Gerwig** and **Dakota Fanning**; and, from SND, *What Happened to Monday?*, **Tommy Wirkola**'s sci-fi feature starring **Noomi Rapace** and **Glenn Close**.

"We were very aggressive this year — we closed most of the deals before the market started, we went in early and made our decisions quickly," **Andreas Klein**, CEO of Splendid Films, told *THR*. "It was a great market for us. We'll see how these films perform for us in two years' time." None of the titles have U.S. distribution yet, but Klein said he was confident domestic deals would be forthcoming for all four.

A Willing Patriot — a terrorist-themed thriller from *Land of Mine* director **Martin Zandvliet** — and *Precious Cargo*, a heist film featuring Willis as a professional thief, fit nicely into Splendid's lineup, which traditionally has



Bening



Neeson



Rapace

been action-heavy. The company scored big in Germany with the *Expendables* franchise. But *20th Century Women* from *Beginners* director **Mike Mills**, which follows three generations of women, and *What Happened to Monday?* — which sees Rapace playing multiple roles as septuplet sisters in a dystopian future — both target a much broader and decidedly more feminine audience.

"For the past two years, we've been changing our strategy. We have been buying films with a wider appeal, ones that skew older and target women as well as men," said Klein. "In today's market, you can't afford to ignore that audience."

Uma Thurman Joins 9/11 Drama

Uma Thurman has joined **Xavier Nemo**'s debut feature *The 11th*, an ensemble drama featuring eight interwoven stories set 24 hours before 9/11. The Dog One Productions film also stars **Christopher Lee**. LevelK is handling world sales for the film in Cannes.

Jackie Chan, Cannes Team on China Prize

The Cannes Film Market and Hong Kong superstar **Jackie Chan** have partnered on a \$161,000 prize to support one of the young directors taking part in the third New Chinese Film Talents Forum. The award is designed to go toward production costs of the winning director's new project. Eight directors are pitching their films.

Nahid Goes to Europe, Latin America

Noori Pictures has sold Un Certain Regard entry *Nahid* by **Ida Panahandeh** to multiple territories, including France (Memento Films), Spain (Caramel), Switzerland and Brazil. The movie chronicles one Iranian woman's efforts to maintain both her freedom and the custody of her child.



Nahid

Drew Barrymore Film Sells to Europe, Asia

Miss You Already, a dramedy starring **Toni Collette** and

Drew Barrymore and directed by **Catherine Hardwicke**, has sold to Germany (Telepool), France (Ocean Films), Japan (Showgate), South Korea (Dreamwest Pictures) and Hong Kong (Panorama Entertainment). The film follows two women whose friendship is tested when one gets pregnant and the other becomes sick. U.K. sales firm Salt is offering the film to buyers at Cannes.

Gigandet, Lowndes to Star in Thriller

Cam Gigandet and **Jessica Lowndes** will star in *Becoming* from Arclight Films, Fearless Films, SKM Productions and South Creek Pictures. **Omar Naim** (*The Final Cut*) is directing the supernatural thriller, about an engaged couple who embark on a road trip to meet the bride's mother and become trapped in a life-threatening situation. *THR*

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Colombian Helmer Explores Lost Worlds in *Serpent*
Ciro Guerra delves into the Amazonian jungle for a dreamlike tale about clashing cultures, shamanism and the shifting nature of time By Rhonda Richford



Ciro Guerra has written his latest love letter to his native Colombia with his visually stunning Directors' Fortnight entry *Embrace of the Serpent*. Following his well-received 2009 Un Certain Regard entry *The Wind Journeys*, which centered on a winding road trip through the country's villages and mountains, Guerra's fourth feature dives deep into the Amazonian jungle.

Virtually impossible to sum up easily, *Serpent* tells two parallel stories and focuses on four main characters: two botanists, an Amazonian native and a shaman. Telling two corresponding tales of the clash between the seemingly civilized botanists and the natives, the film jumps back and forth in time, refusing to tell a linear story. But plot is not the point: Guerra

has created a fever dream that imbues a breathtakingly shot story with a sense of melancholy for a forgotten world.

Yet amid all the jungle's lush greenery, the 34-year-old helmer chose to film in black and white. He was inspired by the journals and photographs of early 20th century explorer Theodor Koch-Grunberg. "These black-and-white graphic plates show a lost world, an Amazon that doesn't exist anymore. They take out all of the exuberance and exoticism you usually see from tourism films. I wanted the film to feel like that, that it's a place that exists but is in another world, another time."

The unusual structure also was influenced by the exotic locations, reflecting the fact that the jungle's inhabitants do not

view time as linear. "When you see films about the Amazon, they're usually told from the explorer's point of view," observes Guerra. "The way indigenous people understand time is not linear, and it gave me an opportunity to tell a story in a spiral way."

Guerra says his desire to make a film about the Amazon was driven by the fact that the area has long been off-limits to average Colombians thanks to the decades-long war on drugs. "Now that it's over, I feel like our generation is really taking back the country," he says. "The Amazon means so much to Colombia, but we don't know much about it. So it started as a journey into the unknown, which is how it starts for the audience as well."

Guerra also was interested in exploring the concept of *chul-lachaqui*, which he describes as a "hollow" condition the natives believe sets in when too much time is spent isolated in the jungle. The director saw parallels with a modern world in which people interact virtually yet still search for spiritual connection. "I think traditional knowledge has been neglected by modernity and is something that is seen as primitive, but really has a lot of answers for the questions people are asking themselves today. It's very relevant." **THR**



Guerra

CANNES ACCORDING TO ...



JASON MORING CEO, Double Dutch International (DDI)	had to give my ticket to a co-worker.	soundproof windows. My apartment is sandwiched between Morrisons [Irish Pub] and the Petite Majestic — so quiet is not something that happens until after 4 a.m.
Best bargain in Cannes The sandwich trucks outside the Palais.	Place to avoid during the festival The front entrance of the Palais. The back is so much easier.	
Biggest faux pas Up until last year, I didn't know you had to bring a tux for any last-minute black-tie events. I was invited to the screening of <i>The Captive</i> and realized when I went to my apartment to change that I forgot to pack a tux. I	Your only-in-Cannes moment 6 a.m. bedtime, 6:30 wake-up.	Have you ever been the victim of crime in Cannes? Yes, the drink prices at the Grand.
	One thing you would change about your hotel It would be great to have	Your lost-in-translation moment I usually just nod to avoid confusion.

UNA PELÍCULA DE VALENTÍN JAVIER DIMENT

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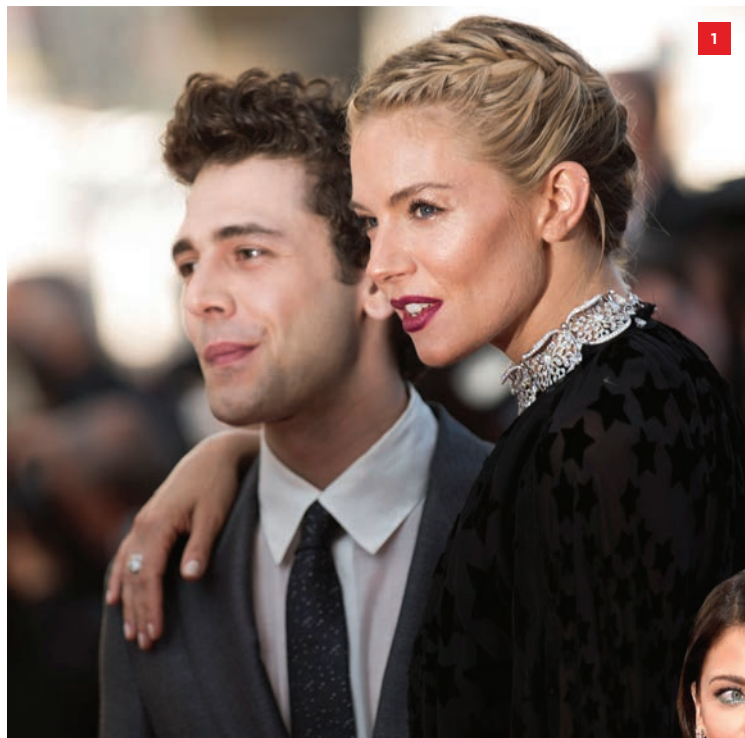
LUIS ZIEMBROWSKI | MARILÚ MARINI | PAULA BRASCA

CON GERMÁN DE SILVA, MARTA HALLER, SUSANA PAMPÍN, LUIS ARANOSKY, SERGIO BORIS, LOLA BERTHET, BIMBO GODOY, PAMELA REMENTERÍA, MARIO DAS AIRAS,
LUIS HERRERA, ALBERTO URO, SEBASTIÁN MOGORDOY Y GRAN ELENCO

FOTOGRAFÍA: FERNANDO MARTICORENA. - ARTE: SANDRA IURCOVICH - DIRECCIÓN DE SONIDO: SEBASTIÁN GONZÁLEZ. - VESTUARIO: GABRIELA GONZÁLEZ - PEINADO Y MAQUILLAJE: DIEGO ROSSELLI - FX: PIROMANÍA FX, IDENTIKIT FACEMAKERS - GUION: DIMENT, SEBASTIÁN CORTÉS,
MARTÍN BLOUSSON - EDICIÓN: MARTÍN BLOUSSON - VFX: ALEJANDRO SOLER - JEFE DE PRODUCCIÓN: MATÍAS FAMILARI - PRODUCTOR EJECUTIVO: DANIEL BOTTI - DIRECCIÓN: VALENTÍN JAVIER DIMENT.

About Town

CANNES HITS THE RED CARPET



1



2



4



5



6

1 Jury members Xavier Dolan and Sienna Miller at the May 17 Palais screening of the competition film *Carol*.

2 *Carol* star Rooney Mara and director Todd Haynes shared a laugh on the red carpet before the film's premiere.

3 Filmmaker brothers gathered for the screening of *Lumiere!*, a collection of shorts by brothers August and Louis Lumiere. From left: fest director Thierry Fremaux, Vittorio and Paolo Taviani, jury presidents Joel and Ethan Coen, director Bertrand Tavernier, Jean-Pierre and Luc Dardenne and fest president Pierre Lescure.

4 Benicio del Toro, who stars in festival titles *Sicario* and *A Perfect Day*, at the *Carol* premiere.

5 Aishwarya Rai (in *Elie Saab*) at *Carol*.

6 From left: *Louder Than Bombs*' Gabriel Byrne said it was a "lifelong ambition" of his to work with co-star Isabelle Huppert; they were joined by director Joachim Trier at a photocall for the competition entry.

7 *The Chosen Ones*' director David Pablos was flanked by actress Leidi Gutierrez (left) and Nancy Talamantes at a photocall for the Un Certain Regard film.

8 *Carol* star Cate Blanchett (left) and costume designer Sandy Powell at the film's afterparty on Baoli Beach.

9 Actress Virginie Ledoyen of the festival title *Enragés* at a photocall May 18.



3

CAROL PREMIERE ▲

LOCATION Baoli Beach

The seaside location, a busy post-Palais party pad, was put to use after the well-received premiere. While there was a champagne shortage at certain points, Grey Goose vodka flowed freely. *Carol* producer **Harvey Weinstein**, **Elon Musk** and Cinetic's **John Sloss** stopped by the fete. Stars **Cate Blanchett** and **Rooney Mara** huddled together on poufs for the duration, in close conversation with director **Todd Haynes** and cinematographer **Edward Lachman**.



7



8

#HORROR PREMIERE

LOCATION Le Baron's pop-up, 15 rue des Freres Parnassien

It was midnight madness with fire eaters, sword swallowers and plenty of snakes on hand to fete **Tara Subkoff's** directorial debut, *#Horror*, at the pop-up of the famous Parisian club. The freaky performers were a welcome change from the nightly, nearly identical tent parties on the beach, but copious champagne classed it up enough to make it a proper celebration. Asked about the horror theme, Subkoff said, "I wanted to have maybe one night that's not about the Hotel du Cap."



9

'WOMEN IN MOTION' AWARDS

LOCATION Musee de la Castre

For the Kering "Women in Motion" awards gala, dubbed a presidential dinner and co-hosted by **Francois-Henri Pinault**, festival director **Thierry Fremaux** and festival president **Pierre Lescure**, it appears every detail was expertly planned, down to the chef **Helene Darroze** and the night's menu, which featured short and inspirational words from honorees **Jane Fonda** and **Megan Ellison** and *magnifique* drinks in the form of Grand Siecle par Laurent-Perrier champagne and Grand Vin de Chateau Latour from 2004. The elegant affair was one of the more VIP events in Cannes — and it felt like it.



Party
Reviews

About Town

RAMBLING REPORTER *By Gary Baum and Chris Gardner*



Farrell downed melted ice cream to pack on pounds for *The Lobster*.

Colin Farrell's Dad-Bod Diet

To soften up for his role as a lonely singleton in the dystopian competition entry *The Lobster*, Colin Farrell went all in on pizza, cheeseburgers and

especially Haagen-Dazs. "I would put it in the microwave just to melt it and drink it," he says. But don't envy his daily dietary grind: "Two cheeseburgers, fries and Coca-Colas, and two slices of chocolate cake at 10 in the morning is not that fun — and I love cheeseburgers."

The 40-plus-pound weight gain over eight weeks changed the actor more than just physically. "There was a sort of sadness to it, and it felt sad. I was grounded in a way. It created a separation from the Colin that I'm used to, I suppose." Which can be a good thing. "It makes you aware of how you've identified being a certain way as well. It was amazing."

Yet at the film's premiere May 15, when he saw himself onscreen without his shirt, "I gasped. I'd forgotten what it looked like." Dare we say he had, in the au courant parlance, a dad bod? (Farrell is a father of two.) Observes his *Lobster* co-star **John C. Reilly**, "A dad bod is a physical manifestation of our sacrifice to our children."

SCENE+HEARD Sartorial requirements for entrance to the famed Palais are well known, but that didn't stop mega-art dealer Larry Gagosian from pressing his luck May 17 in a pair of sneakers to see the world premiere of *Carol*. French security denied his entry at first, but Gagosian somehow managed to talk his way into the theater. ... The Kering-backed "Women in Motion" awards honored Jane Fonda and Megan Ellison on May 17, and Ellison was overheard introducing herself for the first time to the acting legend. "It's so nice to meet you," the producer said. Also at the gala dinner, Julianne Moore's manager, Evelyn O'Neill, told her tablemates that her client Moore was so intent on nailing her opening-night remarks at the Palais, she practiced her speech in French for a whole day in advance. Her biggest feat: pronouncing the number 68 for "68th Cannes Film Festival." ... Abderrahmane Sissako, director of last year's Oscar-nominated Competition favorite *Timbuktu* and this year's Cinefondation president, discussed his upcoming film with *THR*, saying he was planning to shoot in October in Guangzhou. ... Paris Hilton obliged a photo request from a gaggle of kids outside the 3.14 hotel. As they walked away, she yelled, "Have fun — I love Cannes!" and jumped into a waiting SUV.



Gagosian

WHY 465 CLOSED-CIRCUIT CAMERAS ARE WATCHING YOU

Just months after France suffered attacks in Paris, armed undercover agents, SWAT-style cops and a stunning level of surveillance mean a red carpet on red alert

The Cannes festival long has been a target for petty crooks and big-time criminals drawn in by the rich and famous who descend on the city each May. But security this year is taking a more serious turn.

"Since the January attacks, we are at the highest level of security at public events or in public spaces," says **Jean-Charles Brisard**, chairman of the Paris-based Center for the Analysis of Terrorism. There are no specific known threats to the fest, yet having the world's spotlight on Cannes' celebrities could be a liability. "These are very sensitive potential targets, so the security will be higher than at any other event during the year." That translates to up to 400 SWAT-style officers that have descended to beef up patrols of the municipal police, who are on daily duty — new police chief **Philippe Jos**



Red-carpet pests like Vitalii Sediuk, who dove under America Ferrera's skirt at the 2014 fest, are the least of Cannes law enforcement's worries.

has forbidden officers from taking time off. Plainclothes national police also are on patrol, as well as an additional 400 private security guards. (They're licensed to carry, a rare arrangement in gun-shy France.)

Mayor **David Lisnard** is meeting with various security personnel for a briefing every morning, his office tells *THR*, and representatives from the hotels are supplying information about the stars and VIPs present on their property that day. "Safety is always a big stake for the festival, not only because of the famous people, but the number of visitors every year creates pressure on the police," says city communications director **Audrey Bel**. (The town's population triples for the fortnight around the fest.) "But security around the Palais is specifically increased." The city also has beefed up its closed-circuit TV system with 465 cameras — that's one for every 156 residents, the highest ratio in the country. Many are pointed at the high-traffic Croisette to ensure that everyone is on camera, not just the stars. — RHONDA RICHFORD



3 QUESTIONS WITH JOHN TURTURRO

Having already picked up acting honors at Cannes, Turturro has returned to the festival this year with a lead in **Nanni Moretti's** new film, *Mia Madre*. He plays an American actor in a film whose director is dealing with the death of her mother in the midst of working on the biggest project of her career.

What's your craziest Cannes story?

Some guy once made me take a picture while lighting a match. I almost burnt my nose.

How have you changed as an actor since you first arrived on the Croisette?

I worked in the '80s. It was a cocaine-driven industry and there were a lot of abusive people. I thought, "Is this what this is about?" and I realized I had to stand up for myself. I said, "I am not doing that. You are not going to abuse me." And the first movie I really did that with, *Five Corners* [1987], I said, "No one is going to push me around on this one," and it made a huge difference. I had a great part and I was like, "I am not doing everything I am asked to do," because sometimes this person is wrong. It was a great movie and I had a great part. [Screenwriter] **John Patrick Shanley** wrote it for me and I did what I wanted to do for the first time in a movie. By the first day, the director wanted me to do something and I said, "I don't agree." I thought, "What is he going to do? Fire me?" That was liberating, to speak up for yourself.

Are you still working with the Coen brothers on a film about *The Big Lebowski's* Jesus character?

They are helping me get the rights to the thing and I think I almost have them, but we will see. I don't think it will be a spinoff. It will probably be the character but in a different thing. I will direct it. Even if **Joel** and **Ethan** don't produce it, they have always helped me, even if their name isn't on it. — ARISTON ANDERSON



Nobody f—s with the Jesus!

MARKET SCREENING

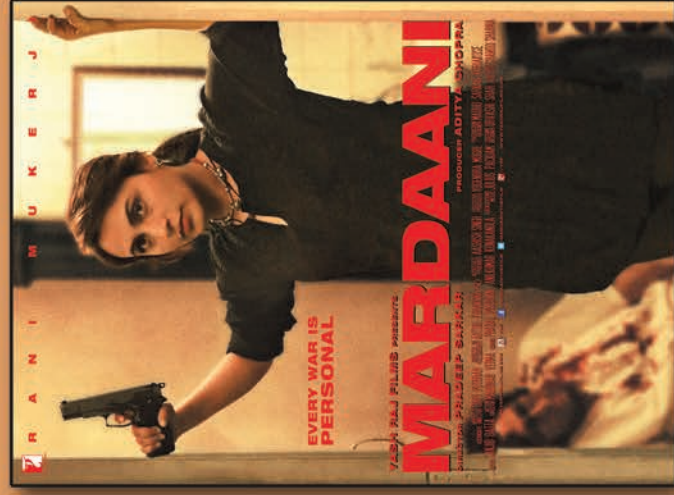
Date: 20th May 2015 Time: 11:30
Venue: Palais Theater - H

The early 90's, a small town in Northern India, a young man Prem (Ayushmann Khurrana) bootlegs music cassettes as the audio CD is about to change everything in his work life, his personal life is in for a major bump too.... He's about to be married off to someone he never dreamed of.

Sandhya (Bhumi Pednekar) likes to dance to the band tunes even at her own wedding. He has nightmares about drawing a blank at his English exam. She is about to carve a niche for herself as a teacher, she is everything he isn't, including her size.

But now they are married and they are supposed to spend a lifetime together - and he is still fighting his own preconceived notions of a model bride he dreamt of, his insecurities of overcoming his fear of the English language to dealing with an overbearing father, on the verge of self destruction, he discovers that his oversized wife, who he thought was a spanner in his pool, will actually lead him to something quite fulfilling.

STARCAST : AYUSHMANN KHURRANA & BHUMI PEDNEKAR
MUSIC : ANU MALIK
PRODUCER : MANEESH SHARMA
WRITER-DIRECTOR : SHARAT KATARIYA



STARCAST : RANI MUKERJI & TAHIR RAJ BHASIN
PRODUCER : ADITYA CHOPRA
DIRECTOR : PRADEEP SARKAR

MARKET SCREENING

Date: 19th May 2015 Time: 15:30
Venue: Palais Theater - J

India is the world's hub for child sex trafficking... Nearly 40,000 children are abducted every year... Every 8 minutes a girl child goes missing in India!

Senior Inspector Roy, Crime Branch, Mumbai Police, sets out to confront the mastermind behind a child trafficking mafia, which makes the mistake of kidnapping and smuggling a teenage girl - Pyaari.

Pyaari is like a daughter to Shivani and her family and in her obsessive hunt for the girl, she stumbles into the world of decadence and debauchery, cruel desires and exploitation and onto a case that will change her life forever.

What follows is a cat and mouse game between a fearless cop and a young and ruthless mafia kingpin in a war which is very personal.

MARKET SCREENING

Date: 20th May 2015 Time: 15:30
Venue: Palais Theater - H

Piku (Deepika Padukone) juggles her life as a successful architect and being a single parent to her 70-year old father Bhashkor Banerji (Amitabh Bachchan). Getting a life of her own, just doesn't seem possible - not for the lack of trying but she's weighed down by the responsibilities of her work, home and a hypochondriac father. While both are deeply attached with one another, they are equally strong headed, stubborn and just won't let go when dealing with each other's idiosyncrasies and quirks!

When Bhashkor emotionally blackmails Piku to take a road trip from Delhi to native Calcutta, the owner of the local cab company Rana (Irrfan Khan) has no choice but to drive them personally since none of his drivers are willing to endure Piku or her eccentric father. During this crazy road trip they learn to deal with each other's moods and idiosyncrasies and it reveals more than Bhashkor's bathroom habits.

Piku is a heart warming slice of life film about a father daughter relationship where Bhashkor's irritating yet endearing demeanor and Piku's equally headstrong nature may always be at loggerheads but this seemingly dysfunctional relationship is bonded by an understated and an unconditional love that leaves you wanting more.

STARCAST : AMITABH BACHCHAN, DEEPIKA PADUKONE & IRRFAN KHAN
MUSIC : ANUPAM ROY
PRODUCER : N.P. SINGH, RONNIE LAHIRI & SNEHA RAJANI
DIRECTOR : SHOOJIT SIRCAR



MARKET SCREENING

Date: 19th May 2015 Time: 17:30
Venue: Palais Theater - J

In a contemporary interpretation of war torn Calcutta during the 1940's, the detective Bakshy, (Sushant Singh Rajput) is fresh out of college and sets off on his first adventure as he pits himself against an evil genius who is out to destroy the world.

As the Japanese prepare to take on the British by invading Calcutta, Bakshy discovers that all is not what it seems; no one is who they seem.

It's his wits against the most villainous arch criminal of its time - in a world of murder, international political intrigue and seduction, Bakshy expects the unexpected!

STARCAST : SUSHANT SINGH RAJPUT
MUSIC : SNEHA KHANWALKAR
PRODUCER-DIRECTOR : DIBAKAR BANERJEE

Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES by Chris Gardner

Cannes' Fashion 'It' Girl: Alicia Vikander



In Rome in Stella McCartney.

During his company's May 14 promotional blitz, **Harvey Weinstein** bolstered **Alicia Vikander's** newfound "It" girl status in Cannes, trumpeting the *Ex Machina* star's upcoming Weinstein Company films *Tulip Fever* and *Adam Jones*. But his vote of confidence was just a follow-up to the fashion industry's declaration that she has officially arrived.

The Swedish actress and former dancer, 26, just inked an endorsement deal as the new face of Louis Vuitton. She's in Cannes for her first turn on the Croisette and a Palais red-carpet debut May 19 at the premiere of *Ingrid Bergman in Her Own Words* (she narrates the film as the voice of the film icon). *THR* caught up with Vikander, who revealed she'll be wearing **Nicolas Ghesquiere** for Vuitton. "It's a flowy skirt kind of mixed with a bit of a rocky feel," she says. "In Cannes, I very much like colors and flowy fabric. That's part of the Cannes style."

Though she's been spotted in Chanel, Dior, Stella McCartney and Erdem for major appearances in recent years as her star has risen, Vikander, who's now working with stylist **Victoria Sekrier**, has favored Vuitton for most events.

With five movies slated for release this year, including *The Man From U.N.C.L.E.*, Vikander clearly is red hot. And Weinstein isn't the only one who's enamored of her: She's often spotted on the arm of beau **Michael Fassbender** (whose film *Macbeth* is a Cannes competition entry this year), though she declines to speak about her personal life.

She will say this: "I've always loved to dress up. It's so much about expressing your personality with clothes. A lot of my colors are normally quite severe — a lot of gray and black — but at red-carpet events I'll experiment."



In New York in Louis Vuitton.



In Palm Springs in Louis Vuitton.



DRESS
DU
JOUR

SALMA HAYEK in Gucci

The *Tale of Tales* star turned heads at the bow of the restored print of *Rocco and His Brothers*, wowing in a one-of-a-kind Gucci in striking purple silk, which fit her enviable curves like a glove, paired with a platinum leather clutch and a Chiodo necklace in white gold and diamonds.



In Louis Vuitton with Weinstein in Cannes.

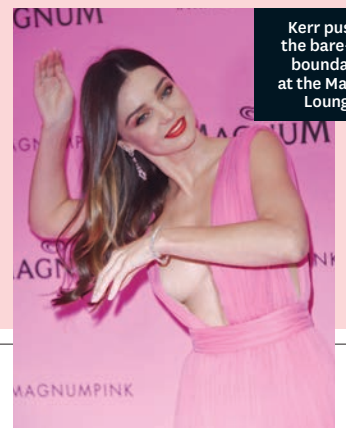
Kruger's dress inched a bit too high as she stood up at the Maryland photocall.



Wardrobe Malfunctions

CANNES EDITION

Hear that? It's not the flash of the ever-present paparazzi flashbulbs, it's the shrieks of onlookers as they spot yet another celeb who has unintentionally exposed a body part she likely would have preferred to keep undercover. This year's festival has delivered quite a few peekaboo moments. **Diane Kruger's** Dolce & Gabbana dress rode up to show a few extra inches of her toned legs at the photocall for *Maryland* (left), and **Sophie Marceau** revealed her nude panties on the steps of the Palais while on the arm of fellow jury member **Guillermo del Toro**. **Miranda Kerr** pressed her luck in a plunging custom Emanuel Ungaro gown (right). **Camila Alves**, who wore a revealing Gabriela Cardena gown to the premiere of husband **Matthew McConaughey's** *The Sea of Trees*, tells *THR*: "You have to make sure you're covered from every angle because if you move the wrong way, it's going to show. Double-stick tape is a good friend of yours here."



Kerr pushed the bare-it-all boundaries at the Magnum Lounge.

TODAY AT THE AMERICAN PAVILION



10:00–11:00 AM

TIMESTALKS: DISNEY•PIXAR'S INSIDE OUT

The New York Times
TimesTalks New York Times
contributor **Logan Hill**
interviews director **Pete Docter**, producer **Jonas Rivera**,
and actors **Amy Poehler**, **Mindy Kaling**, **Lewis Black**
and **Phyllis Smith**, who provide the voices of Joy,
Disgust, Anger and Sadness in this original new movie.

**11:00 AM | INDUSTRY
IN FOCUS:**

FILM ACQUISITIONS

Jeremy Boxer, Head of acquisitions at Vimeo

On Demand

Ben Browning, Co-President of Production and
Acquisitions, FilmNation Entertainment

Matt Brodlie, EVP Acquisitions, Relativity

Bill Bromiley, Saban Films

Moderated by **Pamela McClintock**,

The Hollywood Reporter

1:00 PM | INDUSTRY IN FOCUS: AMERICAN DIRECTORS AT CANNES

Pippa Bianco, *Share* - Cinéfondation Competition

Jeremy Saulnier, *Green Room* - Directors' Fortnight

Trey Edward Shults, *Krisha* - Critics' Week

Moderated by **Aaron Hillis**

2:00–3:00 PM

TIMESTALKS: JOACHIM TRIER, GABRIEL BYRNE, DEVIN DRUID

The New York Times
TimesTalks Logan Hill of The
New York Times

talks with the talent behind *Louder than Bombs*,
which also stars **Isabelle Huppert**: director
Joachim Trier and actors **Gabriel Byrne** and
Devin Druid.

4:00–5:00 PM

TIMESTALKS: JOHN C. REILLY

The New York Times
TimesTalks The New York Times
presents one of the
most versatile actors in movies today - **John C. Reilly**,
who appears in three films at the festival - *The Lobster*,
Tale of Tales and *Les Cowboys*.

WEDNESDAY, MAY 20

10:00 AM

VIRTUAL REALITY FILMMAKING

With filmmakers like **Spike Jonze**, **Robert Stromberg** and
Guillermo Del Toro embracing virtual reality as a filmmaking
medium, meet the founding team of Oculus' own film
studio - 'Oculus Story Studio'. Having premiered their first
VR movie at Sundance 2015 they are at Cannes to talk about
learnings on VR storytelling.

Saschka Unseld, Creative Director Oculus Story
Studio (Director Pixar's *Blue Umbrella*)

Max Planck, CTO, Oculus Story Studio

Edward Saatchi, Executive Producer,
Oculus Story Studio

1:00 PM | INDUSTRY IN FOCUS: GENRE FILM

Jeremy Saulnier, Director, *Green Room*

Mette Marie Katz, XYZ Films

Tom Quinn, RADiUS-TWC

Moderated by **Jarod Neece**, SXSW

2:00 PM | FILM PANEL: KRISHA

Hear from the *Krisha* filmmakers that won the 2015 SXSW
Jury Award and playing in Critics Week. Director **Trey Edward
Shults**, **Krisha Fairchild** and other key cast and crew

Moderated by **Claudette Godfrey**, SXSW

THURSDAY, MAY 21

4:30 PM | FILM PANEL: DOPE

A 2015 Sundance favorite, and playing in Cannes Directors'
Fortnight.

Director **Rick Famuyiwa**, producer **Nina Yang Bongiovi**
and key cast **Zoe Kravitz**, **Chanel Iman**, **Toni Revolori**,
Quincy Brown, **Kiersey Clemens**, **Shameik Moore**,
A\$AP Rocky

Moderated by **Jada Yuan**, *New York Magazine*

8:00 PM

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Denis Villeneuve

The *Sicario* helmer on representing Canada in Cannes and why directing the *Blade Runner* sequel is the biggest challenge of his life

By Gregg Kilday and Etan Vlessing

CANADIAN DIRECTOR DENIS Villeneuve, 47, is making his first appearance in the Cannes competition with *Sicario*. Based on an original screenplay by Taylor Sheridan, the drama, which Lionsgate is distributing stateside, stars Emily Blunt as an FBI agent who teams up with Benecio Del Toro and Josh Brolin to bring down a Mexican drug lord. The director — who's readying his next film, *Story of Your Life*, in which Amy Adams plays a linguist encountering aliens, while also developing a *Blade Runner* sequel — spoke with *THR* about the importance of strong women characters, the pressure that comes with directing a sequel to a classic and flying the flag for Canada in Cannes.

How do you feel finally getting into the Palme d'Or competition with *Sicario*, an English-language American movie filled with Hollywood stars?

I should say it's a big compliment because doing a movie in Los Angeles, away from my home country, there's always a fear that I could lose my identity as a filmmaker. And of course, my dream is to make sure I make no compromise and I want keep my freedom. And from my point of view, I was able to keep that identity doing *Sicario*. And being invited by the official competition committee says that, according to them, I didn't lose my identity, either. So going there with an American production, this is a huge compliment.

Coming off *Prisoners* and *Enemy*, you jumped quickly into *Sicario*. What attracted you to the project?

It's always mysterious. I just fell in love with the screenplay. Taylor is a very strong voice. To me, it said important things about the world today, about the choices we are making and the north part of Mexico, an area of the world that I felt as a filmmaker I had a responsibility to look at.

How did you come to cast Emily Blunt?

I loved her in *Young Victoria* and I thought she would be perfect. We would be shooting in rough, climatic conditions in the desert, and I believed she has the physical strength and the spiritual strength to be such a character, an FBI agent working in harsh conditions.

Was her part always written for a woman?

In the past, some distributor or some producer



"It was a childhood dream," says Villeneuve of directing the *Blade Runner* sequel.

wanted a man. When he said that to me, I felt it was a very strong, beautiful part for a woman, and that is something that doesn't exist very often, so the fact that she's a woman is important. They didn't ask me to change the part. But I knew if I kept her character as a woman, I would probably have less money [to work with].

You've committed to a *Blade Runner* sequel. Feeling the pressure?

I'm attached to direct. I took the decision after much thinking. I'm aware of the massive pressure I will have on my shoulders doing this. But first, I'm a massive fan of the first *Blade Runner*. It's one of my favorite movies of all time, and I'm a huge fan of Ridley Scott's work. When I read the script, I felt it was so strong and so inspiring, I was not able to say no. I said, "Alright, let's do it," and I have Ridley Scott's blessing. I know I can do it, but honestly, it's a big challenge. It's the biggest challenge of my life.

Can you talk about your next project, Paramount's *Story of Your Life*?

My next feature will be shot in Montreal. It's with Amy Adams, Jeremy Renner and Forest Whitaker. It's a sci-fi story that I fell in love several years ago from a short story written by Ted Chiang. The adaptation was made by Eric Heisserer. We shoot that in mid-June. So I'm in prep

now, so I'm not thinking about champagne [in Cannes] quite yet. I'm really focused on my next feature right now.

Your movies tackle various genres. Do you see a common denominator in your work?

I don't know if it's a good thing to have a distance about what you are doing. I know a lot of my projects are talking about the reality of women in the world today. A friend of mine told me that after *Prisoners*, *Sicario* is the second part of a trilogy about life in America.

Do you ever talk to fellow Quebec director Jean-Marc Vallée (*Dallas Buyers Club*) and together wonder when, as busy as you are in Hollywood, you will ever get back to Montreal to make a French-language movie?

I feel like Jean-Marc. Because in Montreal I don't know any screenwriter that can write for me. It means I have to write. And I love it, but it's a slow process. Since I began making movies, I've always looked for screenwriters instead of going through the long and painful process of writing. Right now I have the privilege of being with artists who bring me stories that inspire me. As long as I have that material, I will do movies in Los Angeles. But one day for sure I need to go back to Montreal and write something on my own. I just don't know when. **THR**

BY THE NUMBERS

7

Feature films directed

62

International awards won

\$122M

Worldwide box office for *Prisoners*, his highest-grossing film

PROMOTION

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PRESIDENT, CONTENT FILMS

Jamie Carmichael

The Los Angeles-based sales agent discusses selling the Scientology doc *Going Clear* around the world and how to get moviegoers' attention in the age of Marvel By Pamela McClintock

"We're always searching for things that are very distinctive," says Carmichael, who was photographed May 5 at his office in Santa Monica.



THE SOFTSPOKEN JAMIE CARMICHAEL has become an expert at selling controversial fare to international buyers — including Alex Gibney's documentary *Going Clear: Scientology and the Prison of Belief*, which has caused waves with its damning portrayal of Scientology and high-ranking members such as Tom Cruise. The British-born foreign sales agent is president of L.A.-based Content Films, whose parent company, Content Media, has a 50 percent stake in Gibney's production company, Jigsaw Productions. Carmichael, who lives in Pacific Palisades, Calif., with his wife and two sons, has succeeded in selling *Going Clear* to buyers around the globe. He also handled Gibney's Catholic Church exposé, *Mea Maxima Culpa: Silence in the House of God*, internationally. The 49-year-old, who is in Cannes with a slate of films including a Maria Callas biopic starring Noomi Rapace, the doc *Steve McQueen*, *The Man & Le Mans* and *The Devil and the Deep Blue Sea*, produced by and starring Jessica Biel with a score composed by her husband, Justin Timberlake, sat down with *THR* to discuss how the church won't be able to stop *Going Clear* from being seen, the challenges of selling films in Cannes and how he once went on a global trek that included a tour of a weapons factory in Pakistan.

The Church of Scientology is very powerful. Did you hear from them after you started selling *Going Clear* to foreign buyers at the Berlin Film Festival in February?

No, and hopefully it won't start now. I'm of the belief we have the right to confront people in a journalistic kind of way, which Alex certainly does. We also sold his last film, *Mea Maxima Culpa*, which had some not very nice things about the history of the Catholic Church.

Are there places where it did not sell?

It is selling everywhere.

Was *Going Clear* cut in any particular markets?

No. I don't think we should self-censor. I think if journalists and artists want to tell stories and want to confront issues, they should be allowed to do so, and I think it's our role to support that.

What do you think is the biggest challenge facing sales agents at Cannes this year, or in general?

We know that the European economy, whether it's difficulties in Spain, difficulties in Italy, has been challenging the last few years, and years past for other countries have been challenging. And we know that technology is changing incredibly quickly. I think the greatest

challenge is having the right material that's interesting and strong, that can compete with the myriad platforms trying to grab everyone's attention. I look at my sons and what is being sold to them, whether it's movies, television or video games. In order to get a consumer's attention, you've got to be either Marvel and have an amazing product, or have the power of a studio to spend and distribute a movie really, really well, or have things that somehow stand out and rise above the competition.

How did you get your start in the film business?

I actually worked for an advertising agency in London for two or three years, but then the company I went to work for went bust. I got a severance payment and bought a round-the-world ticket and spent two years traveling. I flew straight to Cairo, and then went to Egypt, Jordan, Syria, then to Iran and Pakistan. I went to Peshawar, and went into gun factories. I was 23, lost a lot of weight and grew a silly beard. It informed my worldview. I came back to London and walked around Soho for about a month, putting CVs in every door I could find, and I had three responses — one of which was a very nice lady called Maggie Pope, a sales agent. My first market was MIPCOM in 1991, where I sold *Dances With Wolves*. *THR*

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REVIEWS

Eisenberg (left) and Druid play brothers reeling from the loss of their mother.



Louder Than Bombs

Jesse Eisenberg, Gabriel Byrne and Isabelle Huppert star in Norwegian filmmaker Joachim Trier's carefully crafted but detached English-language film about a family dealing with grief **BY DAVID ROONEY**

THE CLEAR-EYED, empathetic gaze and supple craftsmanship that made Norwegian director Joachim Trier's first two features, *Reprise* and *Oslo, August 31st*, so compelling are again on display in his English-language debut, *Louder Than Bombs*, which also marks his upgrade to the main Cannes competition. But the sensibility is a less satisfying match with this drama about the lingering fallout of sudden, devastating loss on an American family. While it's well acted and has strong moments on a scene-by-scene basis, the film lacks an emotional center, keeping the impact cool and diffuse where it should be affecting.

The themes of grief, regret and damaged lives are territory into which Trier and his regular

co-writer Eskil Vogt enter with their customary intelligence. But the character observation is both less original and less consistent than usual, and though this is a contemporary drama, it often feels awkwardly like a period piece, at times recalling Ang Lee's superior *The Ice Storm* in tone.

Three years after the death of war photographer Isabelle Reed (Isabelle Huppert), a commemorative exhibition is being planned and her longtime colleague Richard (David Strathairn) is writing a *New York Times* feature pegged to the opening. We learn via a montage of award speeches, interviews and news reports that Isabelle did her best work by remaining in conflict zones after the tanks pulled out. It's also revealed that she died shortly after retiring, in a road

accident just a few miles from her home in Nyack, N.Y.

Richard informs Isabelle's widower, Gene (Gabriel Byrne), that he intends to reveal the full circumstances of her death in the profile; she drove deliberately into an oncoming truck. Gene asks for time to tell his withdrawn youngest son, Conrad (Devin Druid), who was just 12 when his mother died and has been spared any knowledge of her suicide. Conrad's older brother, Jonah (Jesse Eisenberg), takes a break from his wife, new baby and college professor job to come sort through Isabelle's studio for material from her final trip to Syria to be included in the show.

The narrative unfolds in nonlinear style, and while editor Olivier Bugge Coutte brings fluidity to the back-and-forth between past

and present, this adds to the film's uncertainty about where exactly its heart should be.

Eisenberg's Jonah is drawn as an off-putting character almost from the start. He slips away from the postpartum bedside of wife Amy (Megan Ketch) to fetch the food he forgot to bring, and then reconnects with former flame Erin (Rachel Brosnahan) in the hospital corridor. Returning to his family home, he officiously tells Gene that his involvement in organizing Isabelle's files is not required. When it later emerges that Jonah is no less messed-up than Conrad, it's hard to summon much feeling for the character.

Conrad is sullen and often openly hostile with his father, a former film actor who now teaches at the same high school where his son goes. Gene has also been

having a clandestine affair for the past year with Conrad's English teacher (Amy Ryan). It's perhaps true to life that the resentment of both sons toward their father is explored only in vague terms, but this just leaves Gene moping around the edges of the story without much to do. Byrne brings gravitas to the role, but with his inarticulate, mostly groundless feelings of guilt over Isabelle's death, he's a dull character.

Druid has more to chew on with Conrad, who spends most of his time hiding behind his headphones. The type of awkward, angry teenager who's pretty much invisible at high school, he pines for the pretty cheerleader (Ruby Jerins), a cliché that feels a tad obvious for Trier and Vogt.

The director indulges his taste for literary detours by having Jonah read Conrad's journal, but this interlude, along with an English-class reading exercise that becomes a romantic fantasy, sits rather heavily like a chunk of refined prose lobbed in amid the naturalistic drama.

While she's deceased throughout most of the action, Huppert's depressed character is the most vivid person onscreen, and her shaded performance is a nice study in contrasts — intense yet subdued, brittle but also soft and warm, removed though still accessible.

Trier has meaningful things to say about the ways in which tragic, incomprehensible loss can make us hyperprotective, jealous, even dishonest with our private memories and with the picture we present of the loved one who's gone. And it's to the director's credit that he refuses to sentimentalize the story in any way. But the fumbling attempts of these three men to find a way forward unfold at a distance that makes the film far more contemplative than heartfelt.

In Competition // **Cast** Gabriel Byrne, Isabelle Huppert, Jesse Eisenberg, Devin Druid, David Strathairn // **Director** Joachim Trier // 109 minutes

The Measure of a Man

French star Vincent Lindon gives a powerful lead turn as an unemployed father trying to scrape by in Stephane Brize's sturdy competition drama **BY JORDAN MINTZER**

TEAMING UP ONCE AGAIN FOR A FILM that leaves many things unsaid while saying a whole lot, director Stephane Brize and star Vincent Lindon offer up an impressive foray into social drama with the working-class chronicle *The Measure of a Man* (*La Loi du Marche*). Highlighted by an all-consuming lead performance from Lindon — surrounded by a cast of nonprofessionals — this third collaboration strays further into Dardennes-brothers territory than previous efforts, although its depiction of an average Joe scraping by in contemporary France features its own unique voice.

The film is modest but effective in execution, even if its ending feels a tad predictable. Yet the gripping portrait of current socioeconomic woes should speak directly to French audiences, while overseas action could equal or surpass that of the director's 2009 *Mademoiselle Chambon*, which grossed more than \$500,000 for its U.S. release.

A jolt of an opening throws us into the action, as we watch 50-something factory worker Thierry (Lindon) digest the Kafka-esque explanations of an unemployment officer (Yves Ory) trying to land him a job. With cinematographer Eric Dumont focusing his handheld camera on Thierry's contained rage, the filmmakers employ a casually immersive technique repeated throughout the movie, placing their hero in situations that constantly test his endurance in a world that no longer has any use for solid blue-collar types like him.

The script (by Brize and Olivier Gorcé) cuts back and forth between Thierry's efforts to find work and his rather serene home life, although one in which he and his wife (Karine de Mirbeck) need to provide constant care for a mentally handicapped son (Matthieu Schaller). Lindon has portrayed these kinds of tough, stoic men in the past, and his hardened physique gives him an intensity laced with deep sadness. As Thierry takes in even more bad news, you just want him to sock it to everyone he's dealing with. The power of the film is that he can't, holding himself back to do the right thing and pay the bills.

A narrative ellipsis reveals Thierry working later as a supermarket security guard, allowing Brize to insert some

levity into what's been a particularly grim scenario. There's a scene at once troubling and funny, made up entirely of CCTV footage, including a lengthy tracking shot across the store's main aisle. Yet even those moments of respite soon give way to bitter reality: to survive at the new job, Thierry needs to humiliate others.

While the filmmaker's vision of France is far from glamorous, it's not without warmth, especially during moments where Thierry enjoys the comforts of the home he so desperately tries to keep. A standout sequence has him and his wife taking dance lessons with a teacher (Noel Mairot) who winds up cutting in between them, the camera lingering on Lindon's deadpan expression in a welcome bit of comedy. Brize mines such fleeting moments of joy in an atmosphere of postindustrial gloom, revealing people seeking their own small slice of happiness. The idea of casting nonpros alongside Lindon makes this approach feel all the more authentic, and the characters he encounters seem marked by the same struggle as Thierry.

In that sense, *The Measure of a Man* feels slightly didactic, and while the scenes are often surprising, they don't build to a strong conclusion. It's as if the film's politics trumped its storytelling, although Brize has been clear from the first scene what the message is: There's only so much a man can take.

In Competition // **Cast** Vincent Lindon, Karine de Mirbeck, Matthieu Schaller, Françoise Anselmi
Director Stephane Brize // 93 minutes



Lindon plays an average French Joe trying to make ends meet.

Green Room

Jeremy Saulnier casts Patrick Stewart, Anton Yelchin and Imogen Poots in an entertaining if derivative genre flick pitting punk rockers against white supremacists **BY LESLIE FELPERIN**

AERICAN DIRECTOR Jeremy Saulnier found deserved acclaim at Cannes in 2013 with his second feature, *Blue Ruin*, a pulpy, melancholy revenge story that was rich in subtlety and sly surprise. But with his latest, *Green Room*, it feels like he's slid back to the safety of his genre roots, evident in his gory comedy-horror debut, *Murder Party*.

That's not to say that this tale of a punk band cornered by a gang of murderous white supremacists isn't entertaining, because it certainly is, but it's a less disciplined, less original and less memorable work than *Blue Ruin*. Even so, it's likely to outstrip its predecessor

in box-office terms given the draw of Patrick Stewart, gleefully taking a belt sander to his good-guy image by playing the neo-Nazis' *gruppenfuhrer*. *Green Room*'s extreme levels of violence may cause certification problems in some territories, but it could have a blitzkrieg run on VOD.

The Ain't Rights are a punk quartet from Arlington, Va., who've been doggedly touring the country, playing a series of venues so obscure, to call them dives would be a compliment. As their funds get ever lower and they resort to siphoning gas illegally to stay on the road, the mood in their Scooby van turns decidedly testy. Friction flares especially



Punk band The Ain't Rights get tangled up with neo-Nazis in Saulnier's siege-meets-gorefest mashup.

between idealistic bassist Pat (Anton Yelchin) and truculent drummer Reece (Joe Cole), leaving guitarist Sam (Alia Shawkat) and lead singer Tiger (Callum Turner) to play mom and dad to keep the peace.

They're on the verge of calling it

quits and heading home when Tad (David W. Thompson), a journalist-booker, pulls in a favor from his cousin Daniel (Mark Webber) to get The Ain't Rights a support slot for a matinee show at a roadhouse in deep-woods Oregon. It turns out the venue is packed



From left: Garrel, Macaigne and Farahani form a romantic triangle.

Two Friends

French heartthrob Louis Garrel makes his debut behind the camera with this seductive but lightweight three-way romantic dramedy **BY JORDAN MINTZER**

ADDING A TWIST TO THE TWO-GUYS-and-a-girl scenario found in such iconic French films as *Jules and Jim*, actor turned director Louis Garrel offers up a charming if not entirely convincing feature debut with romantic dramedy *Two Friends* (*Les Deux Amis*). Starring Garrel alongside indie stalwart Vincent Macaigne and Paris-based Iranian actress Golshifteh Farahani (*About Elly*), this well-performed urban tryst

channels a New Wave-ish vibe, though doesn't always deliver the needed level of gravitas. A Cannes Critics' Week premiere should help push the *tres francais* effort overseas.

Co-written with Christophe Honoré — in whose *Love Songs* Garrel played a guy caught in a bisexual love triangle — the story offers plenty of moments for the trio to strut their stuff, with Farahani literally doing just that during a memorable dive bar performance.

But the movie never builds toward a powerful finale and ultimately feels like a light Gallic bromance closer to Apatow than Godard.

An opening scene shows 30-ish beauty Mona (Farahani, excellent) showering in slow motion to the tunes of Philippe Sarde's hardworking score. Only when the scene cuts do we realize Mona is actually a convict serving time in prison, traveling to Paris a few days a week to work at a train station concession stand.

Mona's life is further upended by Clement (Macaigne, his usual neurotic self, switching between comedy and tragedy in the span of a few seconds), a professional movie extra and nervous wreck with whom she's been having a platonic fling, although Clement hopes to take things a step further. He enlists his best buddy, handsome aspiring writer Abel (Garrel, typically seductive) to help win her over, but the plan backfires when Mona and Abel lock eyes.

Set over three days and nights, the free-wheeling narrative works best during energetic set pieces, most notably an extended film shoot where the trio dress up as students during the May '68 riots. But as the story comes to a head, it becomes clear that *Two Friends* is all too true to its title, with Mona serving mostly as an excuse for Clement and Abel to work out their dude issues. What could have been a portrait of three desperate 30-somethings turns into a series of gags interspersed with uneven stabs at drama, captured in colorful shades by cinematographer Claire Mathon.

Critics' Week // **Cast** Golshifteh Farahani, Vincent Macaigne, Louis Garrel
Director Louis Garrel // 102 minutes



with shaved-head, swastika-inked white supremacists, who spit and throw bottles when the band play their first number, a spirited cover of the Dead Kennedys' classic "Nazi Punks F— Off." Luckily, in a twist that shows wit and a canny grasp of the porous boundaries

between subcultures, the crowd likes the rest of the band's set and the musicians escape the stage unscathed.

Unfortunately, the afternoon takes a turn for the worse when one of the Ain't Rights returns to the green room to fetch a cell-phone and accidentally stumbles on a murder scene. One of the skinhead girls they'd noticed earlier has been stabbed in the head and lies dead on the floor, and things don't look good for her frightened friend, Amber (rising British star Imogen Poots). Freaked out and justifiably afraid they won't make it out alive — despite cobra-smooth assurances of safety from manager Gabe (Saulnier regular Macon Blair, star of *Blue Ruin*) and the venue's owner, Darcy (Stewart) — the punks barricade themselves inside the green room with Amber and a skin heavy (Eric Edelstein) whom

they manage to subdue.

From here on out, the film settles into a siege-drama-meets-stalk-and-slash-gorefest mashup, as one by one the punks are picked off as they try to escape, though they take a few skins down with them in the process. Characters are felled by machetes, have their throats ripped out by dogs and slashed by knives, while a few stragglers meet their maker via good old-fashioned gunshots. As action, it's niftily executed, the suspense neatly built and the shocks expectedly surprising. As a bonus, Saulnier and his crew establish the layout of the building clearly so it makes sense where characters are in relation to each other, and where the blind spots are.

However, proficient as it is, there's not much here that genre fans won't have seen a hundred times before, apart from the fact

that instead of having dumb teenagers getting sliced and diced by hillbillies or serial killers, *Green Room* finds slightly cooler punk rockers going up against thugs in Doc Martens.

At least the soundtrack, featuring a plethora of hardcore ditties by the likes of Napalm Death, Poison Idea and Slayer, will tickle the fancy of a certain fan base, as will a wry running joke that has the punks naming their desert island artists. At first they nominate only the most obscure, street-cred-generating acts, but once the mayhem starts and they come under pressure, they confess that the ones they really love are people like Madonna and Prince.

Directors' Fortnight

Cast Anton Yelchin, Imogen Poots, Patrick Stewart, Alia Shawkha

Director Jeremy Saulnier
94 minutes

Arabian Nights: Volume 1, The Restless One

The first part of Portuguese auteur Miguel Gomes' three-part saga is a frequently fascinating collage of stories about a country in crisis BY BOYD VAN HOEIJ

THIS COULD BE THE "DUMBEST IDEA EVER," ADMITS MIGUEL Gomes early in his *Arabian Nights: Volume 1, The Restless One*. But the maverick Portuguese director of challenging but immensely satisfying features such as *Tabu* and *Our Beloved Month of August* forges ahead anyway. The task? To make a movie that's both a seductive feat of storytelling as well as a work that doesn't ignore the ugly realities of present-day Portugal's economy and morale.

Though somewhat hard to judge as a stand-alone item, with volumes two and three presented only later in the Directors' Fortnight, this first part is jam-packed with ideas as it crosses back and forth between fiction and documentary, fable and reality, voiceover and illustrative material. With each of the films running just over two hours, the entire three-movie package will be a complicated theatrical proposal beyond home turf and co-producing France. Festivals and cinemathèques, however, will be willing takers, and some innovative distributors might be tempted by the possibilities of a VOD release supported by one-off theatrical events.

The formally playful but tonally serious first half-hour combines stories of three types of workers, all in crisis: the

over 600 shipyard workers from Viana do Castelo, in northern Portugal, who have been laid off; a local apiarist fighting an Asian wasp invasion that threatens to decimate his bees; and Gomes himself, seen literally running from his responsibilities when he realizes the impossible task before him (making the movie).

The film then launches into its three proper tales: "The Men with a Hard-On," an absurd and comic story centering on an interpreter (Carlotto Cotta) at an EU political meeting; "The Story of the Cockerel and the Fire," in which a judge puts a cockerel on trial for crowing too early; and "The Swim of the Magnificents," about a trade unionist (Adriano Luz) interviewing unemployed citizens ahead of a traditional dip in the Atlantic on New Year's Day.

Hinting at Gomes' continued interest in post-colonialism issues, the stories are inspired by things that actually occurred in Portugal between August 2013 and July 2014. Several journalists handed news items to the screenwriters, Mariana Ricardo, Telmo Churro (also one of the editors) and Gomes, who used them as the basis for their more fantastical tales.

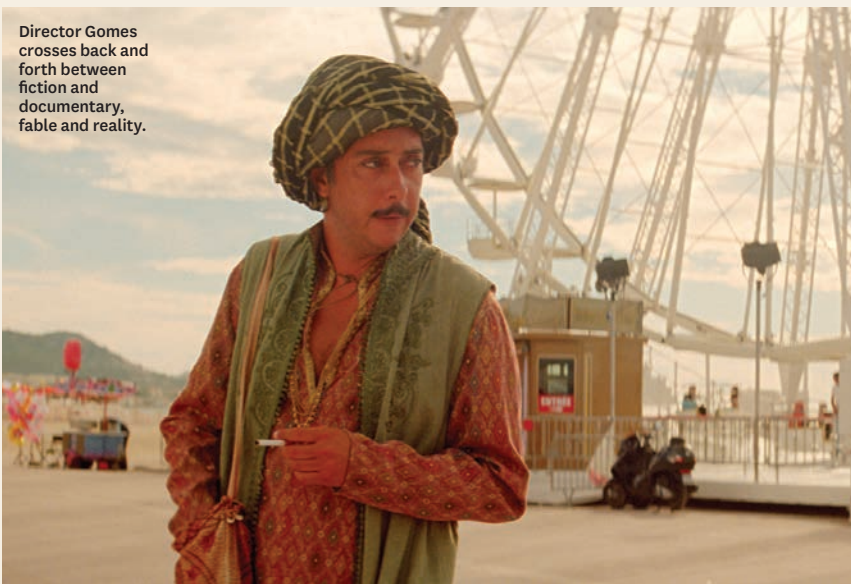
Shot on a mixture of 16mm and 35mm widescreen by Apichatpong Weerasethakul's regular cinematographer, Sayombhu Mukdeeprom, the movie has a textured, slightly color-drained look that brings to mind both a mythical or exotic past that's frequently visually referenced while also suggesting the current hardships of the Portuguese nation.

Directors' Fortnight

Cast Crista Alfaiate, Adriano Luz, Americo Silva, Rogerio Samora, Carlotto Cotta

Director Miguel Gomes
126 minutes

Director Gomes crosses back and forth between fiction and documentary, fable and reality.



The Brand New Testament

God is a mean bastard from Brussels in cult director Jaco Van Dormael's irresistible and imaginative madcap fantasy

BY DEBORAH YOUNG

IMAGINING GOD AS A wrathful bastard living in Brussels who gets his kicks watching his creatures suffer, and his 10-year-old daughter Ea as humanity's No. 2 saviour after her brother JC retires to become a statue, Jaco Van Dormael confirms his title as Belgium's wacky philosopher-king of filmmakers. Most recently seen exploring the nature of time in *Mr. Nobody*, he apparently felt ready to tackle a serious subject like the way God misruns the world. *The Brand New Testament* (*Le Tout Nouveau Testament*) is irresistibly laugh-out-loud and feel-good.

Apart from the support of Catherine Deneuve, in good form as one of the apostles, there are no international names to push it along, and the Franco-Belgian-Luxembourg comedy will have to fend for itself on word of mouth after its Cannes bow.

In these times of religious

sensitivity, there is a risk that the premise will offend certain viewers. Realistically, the fantasy of a violent God (a slovenly, snarling Benoit Poelvoorde) storming around a dark apartment and mistreating his long-suffering wife (the wonderful Yolande Moreau) and daughter is so stratospherically far-out, it has the venom of a Monty Python routine. That said, when the film pops the age-old question about why evil exists, it places the blame squarely and solely on Mr. Big. We get a glimpse of him spraying a cardboard mock-up of Brussels (his first creation) with a shower nozzle, setting fire to buildings and making trains and planes crash — all a source of Almighty delight.

God also gets off on writing thousands of Laws of Annoyance (example: whatever line a person stands in, the other one moves faster). Each law is quickly illustrated onscreen and each is a



Deneuve finds true love with a gorilla in Van Dormael's religious farce.

hoot. All this will backfire on him when he chases Ea (Pili Groyne) to Earth to stop her campaign in favor of humanity. She has broken into Daddy's secret chamber piled high with files on his creatures and, hacking his computer, she vindictively initiates what will become known on Earth as "DeathLeaks": She texts people the date of their demise on their cellphones. The effect is immediate. Wars cease; people leave their dull jobs and move to Antarctica. Some empty their bank accounts and follow their dreams. God realizes he no longer "has mankind by the balls" and is furious.

The comedy flags a bit in the middle but gets its steam back as it approaches its delirious, fully satisfying ending. The self-possessed Groyne, who appeared in the Dardennes brothers' film

Two Days, One Night, is every inch a goddess in miniature and a fine match for her angry father as he continues to haplessly pursue her. Poelvoorde has his finest moments spitting out bile to a kind priest, who finally goes for his throat, and his ultimate fate is straight out of *Borat*.

Tech work from the director's regular cinematographer, Christophe Beaucarne, has an easy, natural look that belies the craziness onscreen, while editor Herve de Luze shows a grand sense of comedy pacing.

Directors' Fortnight

Cast Pili Groyne, Benoit Poelvoorde, Yolande Moreau, Catherine Deneuve

Director Jaco Van Dormael
113 minutes

The High Sun

Croatian director Dalibor Matanic looks back at the rifts left by Yugoslavia's wars in this passionate — and compassionate — trio of love stories

BY DEBORAH YOUNG

THE CRUEL ETHNIC WARS FOUGHT IN the former Yugoslavia from 1991 to 2001 are revisited with passion and compassion in Dalibor Matanic's absorbing drama *The High Sun* (*Zvizdan*), which looks back at the beginning and end of the conflict in a trio of poignant love stories. Though the stories and characters are different, all three feature the superb young actors Goran Markovic and Tihana Lazovic as war-crossed lovers, linking the narrative strands with anguish, guilt and redemption. The film hits a high-water mark for Croatian writer-director Matanic (*Fine Dead Girls*), and its bow in Un Certain Regard should launch respectable art house sales.

The internecine wars that culminated in the splintering of Yugoslavia into separate countries have inspired many a film, but what makes *The High Sun* feel fresh and relevant is the way it sums up 20 years of simmering hatred and hostility, showing how scars still remain. The first story is set in the immediate prewar period of 1991, amid growing suspicion

and fear. An idyllic summer swim by three kids in a lake straddling two Balkan villages is ominously interrupted by military convoys on the move. Jelena (Lazovic) is a rough-and-ready blonde who plans to elope with her trumpet-playing boyfriend, Ivan (Markovic). Her brother, just drafted into the army, violently opposes the match on the grounds that Ivan is an oaf from "the other side." The episode's shocking ending announces an end to peace.

The war is already over in the second tale, set 10 years on, in 2001. Lazovic plays a



Markovic and Lazovic as war-crossed lovers in a splintered Yugoslavia.

moody teenager who returns to the family homestead in enemy territory to find it devastated. Her mother is as intent on rebuilding as Scarlet O'Hara, but Natasha can't let go of vindictive memories of her brother, who was killed in the war. Her meeting with a young repairman (Markovic) from "the other side" has little chance to turn into romance.

By the time the last story takes place, in 2011, a party atmosphere has returned to the country, but it's only a mask hiding unhealed wounds. When Luka comes home for a drug- and alcohol-fueled rave by the lake, it becomes a chance to seek redemption with Marije, a girl he wronged. Once again, the naturalistic, nuanced performances create suspense around the outcome and sympathy for all the characters sadly trapped by history.

Matanic has a mature vision of his characters and, with cinematographer Marko Brdar, creates a pristine stage for them to act on: all forested hills and cold, refreshing water, which, in each episode, has a purifying function.

Un Certain Regard

Cast Tihana Lazovic, Goran Markovic, Nives Ivankovic

Director Dalibor Matanic // 123 minutes

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FESTIVAL SCREENING GUIDE

TODAY (MAY 19)

8:30 *Two Friends*, France, 100 Min., Bunuel, Indie Sales, Critics' Week
Sicario, USA, 121 Min., Lumiere, Lionsgate, Competition
Land And Shade, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week

9:00 *Mustang*, France, 94 Min., Theatre Croisette, Kinology, Directors' Fortnight

11:00 *Alias Maria*, Colombia, 92 Min., Debussy, UDI - Urban Distribution International

11:30 *Beyond My Grandfather Allende*, Chile, 97 Min., Arcades 1, Doc & Film International, Directors' Fortnight
Marguerite and Julien, France, 105 Min., Lumiere, Wild Bunch, Competition
Mediterranea, Italy, 107 Min., Miramar, NDM, Critics' Week
The Measure of a Man, France, 93 Min., Salle du 60eme, MK2 S.A., Competition

11:45 *Songs My Brothers Taught Me*, USA, 94 Min., Theatre Croisette, Fortissimo Films, Directors' Fortnight

13:00 *Jingi Naki Tataikai*, 109 Min., Bunuel, Festival de Cannes, Cannes Classics

13:30 *Louder Than Bombs*, Norway, 103 Min., Salle du 60eme, Memento Films International (MFI), Competition

14:00 *Taklub*, Philippines, 97 Min., Debussy, Films Distribution, Un Certain Regard

14:15 *Much Loved*, France, 108 Min., Theatre Croisette, Celluloid Dreams/Nightmares, Directors' Fortnight

14:30 *Festival International du Film de Morelia: 4 Courts Metrages*, 88 Min., Miramar

15:00 *Sicario*, USA, 121 Min., Lumiere, Lionsgate, Competition

15:30 *Cemetery of Splendour*, Thailand, 122 Min., Bazin, The Match Factory, Un Certain Regard
Hitchcock/Truffaut, USA, 85 Min., Bunuel, Cohen Media Group, Cannes Classics

16:00 *Inside Out*, USA, 94 Min., Salle du 60eme, Festival de Cannes, Out of Competition

16:30 *Masaan*, India, 103 Min., Debussy, Pathe International (Fr), Un Certain Regard

17:00 *Mediterranea*, Italy, 107 Min., Miramar, NDM, Critics' Week
Mustang, France, 94 Min., Theatre Croisette, Kinology, Directors' Fortnight

17:15 *Sur*, Argentina, Min., Bunuel, Festival de Cannes

17:45 *The Chosen Ones*, Mexico, 105 Min., Bazin, IM Global, Un Certain Regard

19:00 *Sicario*, USA, 121 Min., Lumiere, Lionsgate, Competition

19:15 *Ingrid Bergman - In Her Own Words*, Sweden, 114 Min., Salle du 60eme, Trustnordisk, Cannes Classics
Songs My Brothers Taught Me, USA, 94 Min., Theatre Croisette, Fortissimo Films, Directors' Fortnight

19:30 *Amnesia*, Switzerland, 90 Min., Bunuel, Les Films du Losange, Out of Competition

20:00 *Programme Courts Metrages 2*,

95 Min., Miramar, Critics' Week

21:15 *More*, France, 115 Min., Bunuel, Les Films du Losange, Cannes Classics

21:30 *Office*, Korea (South), 108 Min., Salle du 60eme, 9Ers Entertainment, Out of Competition
Much Loved, France, 108 Min., Theatre Croisette, Celluloid Dreams/Nightmares, Directors' Fortnight

22:00 *Mediterranea*, Italy, 107 Min., Miramar, NDM, Critics' Week

22:15 *Taklub*, Philippines, 97 Min., Debussy, Films Distribution, Un Certain Regard
Marguerite and Julien, France, 105 Min., Lumiere, Wild Bunch, Competition

22:30 *Les Cowboys*, France, 114 Min., Arcades 1, Pathe International (Fr), Directors' Fortnight

TOMORROW (MAY 20)

8:30 *Youth*, Italy, 107 Min., Lumiere, Pathe International (Fr), Competition
Mediterranea, Italy, 107 Min., Miramar, NDM, Critics' Week

9:00 *Arabian Nights Vol. 3*, Portugal, 126 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

11:00 *Alias Maria*, Colombia, 92 Min., Bazin, UDI - Urban Distribution International, Un Certain Regard
Madonna, Korea (South), 120 Min., Debussy, Finecut Co. Ltd., Un Certain Regard

11:30 *Much Loved*, France, 108 Min., Arcades 1, Celluloid Dreams/Nightmares, Directors' Fortnight
Mountains May Depart, China, 135 Min., Lumiere, MK2 S.A., Competition
Krishna, USA, 83 Min., Miramar, Visit Films, Critics' Week
Sicario, USA, 121 Min., Salle du 60eme, Lionsgate, Competition

12:15 *Fatima*, France, 79 Min., Theatre Croisette, Pyramide International, Directors' Fortnight

14:00 *I Am a Soldier*, France, 97 Min., Debussy, Le Pacte, Un Certain Regard
Marguerite And Julien, France, 105 Min., Salle du 60eme, Wild Bunch, Competition

14:30 *Cinefondation 1*, 82 Min., Bunuel, Festival de Cannes,

Peace to Us In Our Dreams, Lithuania, 107 Min., Theatre Croisette, NDM, Directors' Fortnight

15:00 *Taklub*, Philippines, 97 Min., Bazin, Films Distribution, Un Certain Regard
Youth, Italy, 107 Min., Lumiere, Pathe International (Fr), Competition
Programme Courts Metrages 2, 95 Min., Miramar, Critics' Week

16:30 *Les Yeux Brules*, 58 Min., Bunuel, Festival de Cannes, Cannes Classics
Lamb, Ethiopia, 105 Min., Debussy, Films Distribution, Un Certain Regard

17:00 *Masaan*, India, 103 Min., Bazin, Pathe International (Fr), Un Certain Regard

17:15 *Arabian Nights Vol. 3*, Portugal, 126 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

18:00 *Krishna*, USA, 83 Min., Miramar, Visit Films, Critics' Week

18:30 *Youth*, Italy, 107 Min., Lumiere, Pathe International (Fr), Competition

18:45 *Don't Tell Me the Boy Was Mad*, France, 134 Min., Salle du 60eme, MK2 S.A., Out of Competition

19:00 *This Is Orson Welles*, 53 Min., Bunuel, Festival de Cannes, Cannes Classics

20:00 *Citizen Kane*, 119 Min., Bunuel, Festival de Cannes, Cannes Classics
Fatima, France, 79 Min., Theatre Croisette, Pyramide International, Directors' Fortnight

21:30 *Mountains May Depart*, China, 135 Min., Lumiere, MK2 S.A., Competition

22:00 *I Am a Soldier*, France, 97 Min., Debussy, Le Pacte, Un Certain Regard
Krishna, USA, 83 Min., Miramar, Visit Films, Critics' Week
Peace to Us in Our Dreams, Lithuania, 107 Min., Theatre Croisette, NDM, Directors' Fortnight

22:30 *Mustang*, France, 94 Min., Arcades 1, Kinology, Directors' Fortnight

24:15 *Love*, France, 130 Min., Lumiere, Wild Bunch, Out of Competition



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MARKET SCREENING GUIDE

TODAY (MAY 19)

8:30 *Land and Shade*, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week
Sicario, USA, 121 Min., Lumiere, Lionsgate, Competition
Two Friends, France, 100 Min., Bunuel, Indie Sales, Critics' Week

9:00 *Mustang*, France, 94 Min., Theatre Croisette, Kinology, Directors' Fortnight

9:15 *An Outpost of Progress*, Portugal, 122 Min., Arcades 1, Alfama Films
Family Relics, Bulgaria, 120 Min., Palais B, Bulgarian National Film Center

9:30 *An Italian Name*, Italy, 94 Min., Lerins 1, Films Distribution
By Sidney Lumet, USA, 103 Min., Riviera 4, Cinephil, Cannes Classics
Contracted: Phase II, USA, 80 Min., Palais D, Boulderlight Pictures
Dare to Be Wild, Ireland, 96 Min., Gray 2, Radiant Films International
Hacker, USA, 105 Min., Palais F, Electric Entertainment
Hurricane 3D, France, 80 Min., Olympia 3, Kinology
Interlude, France, 94 Min., Gray 4, Premium Films
Journey to the Shore, Japan, 128 Min., Star 2, MK2 S.A., Un Certain Regard
Parcours d'Amour, Germany, 81 Min., Riviera 2, Filmdeights
Sleeping Giant, Canada, 89 Min., Arcades 3, Seville International, Critics' Week
Wacken 3D - The Movie, Germany, 92 Min., Palais J, Autlook Filmsales
You're Ugly Too, Ireland, 81 Min., Palais H, Picture Tree International GmbH

9:45 *Cemetery of Splendour*, Thailand, 122 Min., Olympia 5, The Match Factory, Un Certain Regard
Pioneer Heroes, Russia, 116 Min., Palais G, Alpha Violet

Rough Cut, United Kingdom, 112 Min., Palais E, Carey Films Ltd.
Standing Tall, France, 120 Min., Olympia 4, Elle Driver, Out of Competition
The Man in the Wall, Israel, 92 Min., Gray 1, 6 Sales

10:00 *A Perfect Day*, Spain, 105 Min., Olympia 8, Westend Films, Directors' Fortnight
Cinema Innovation in the Digital Economy, 110 Min., Palais K, Pavillon Next
No Kids, Argentina, 100 Min., Lerins 2, Filmsharks Int'l
Our Little Sister, Japan, 128 Min., Star 1, Wild Bunch, Competition
Phantom Boy, France, 80 Min., Riviera 3, Doc & Film International
Talion, Chile, 85 Min., Riviera 1, Media Luna New Films UG
The Answer, India, 108 Min., Palais C, Euramco Pictures
The Brand New Testament, Belgium, 113 Min., Arcades 2, Le Pacte, Directors' Fortnight
The Letters, Japan, 89 Min., Gray 5, Open Sesame Co, Ltd.
The Misfits Club, Spain, 110 Min., Palais I, Deaplaneta
Troublemakers, USA, 70 Min., Gray 3, Submarine Entertainment
VOD Opportunities in China, 110 Min., Olympia 1

11:00 *Alias Maria*, Colombia, 92 Min., Debussy, UDI - Urban Distribution International, Un Certain Regard

11:30 *13 Minutes*, Germany, 108 Min., Riviera 4, Beta Cinema
Beyond My Grandfather Allende, Chile, 97 Min., Arcades 1, Doc & Film International, Directors' Fortnight
Blood, Sweat & Tears, Netherlands, 112 Min., Olympia 7, Eye - Film Institute Netherlands

Brothers of the Wind (Formerly The Way of the Eagle), Austria, 99 Min., Olympia 9, Terra Mater Film Studios
Dora or The Sexual Neuroses of Our Parents, Switzerland, 90 Min., Palais H, Wide
Hip Hop-eration, New Zealand, 93 Min., Gray 2, Rise and Shine World Sales
Italian Gangsters, Italy, 90 Min., Gray 4, Minerva Pictures Group
Le Groupe Esra Presente, France, 110 Min., Palais F, Short Film Corner
Lonely Stars, Mexico, 90 Min., Palais D, The Open Reel
Marguerite and Julien, France, 105 Min., Lumiere, Wild Bunch, Competition
Mediterranea, Italy, 107 Min., Miramar, NDM, Critics' Week
One & Two, USA, 91 Min., Olympia 3, Protagonist Pictures
Portrait of Nature, Japan, 40 Min., Palais B, Augment5 Inc.
Sivas, Turkey, 97 Min., Arcades 3, Coloured Giraffes
The Measure of a Man, France, 93 Min., Salle du 60eme, MK2 S.A., Competition
The Strike, USA, 90 Min., Riviera 2, Golden Ceiba Productions
The Yes Men Are Revolting, USA, 92 Min., Palais J, Cinephil

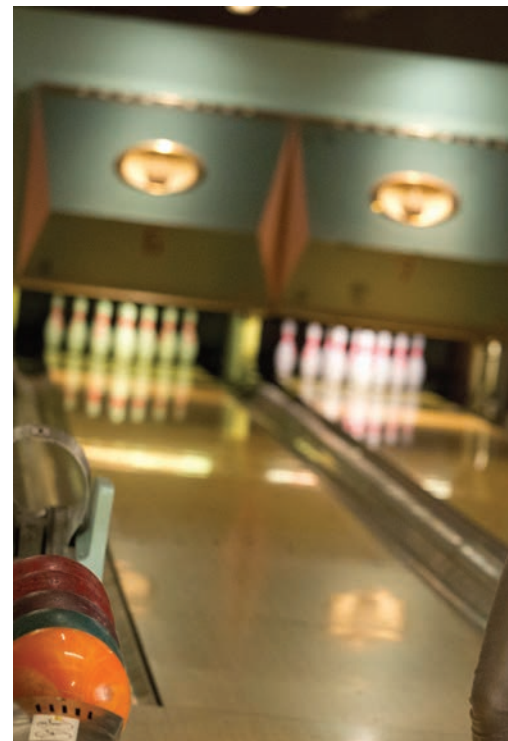
11:45 *Dark*, USA, 90 Min., Gray 4, Minerva Pictures Group
Songs My Brothers Taught Me, USA, 94 Min., Theatre Croisette, Fortissimo Films, Directors' Fortnight

12:00 *A Mother*, France, 95 Min., Riviera 1, Les Films du Losange
An, Japan, 113 Min., Riviera 3, MK2 S.A., Un Certain Regard
Cosmos, France, 103 Min., Arcades 2, Alfama Films
El Patron, Radiografia de Un Crimen, Argentina, 98 Min., Gray 5, Habanero
Honey Night, Macedonia, 89 Min., Palais E, Macedonian Film Agency
Man Up, United Kingdom, 88 Min., Olympia 5, Studiocanal
Misfits, Denmark, 75 Min., Palais G, Wide House
Sembene!, USA, 88 Min., Olympia 8, Film Sales Company
The 13th Step, USA, 82 Min., Palais C, Film and Business Law
The Fencer, Finland, 95 Min., Lerins 2, The Little Film Company
The Measure of a Man, France, 93 Min., Star 2, MK2 S.A., Competition
The Record Man, USA, 110 Min., Gray 3, Submarine Entertainment
Three Days in September, Macedonia, 90 Min., Palais I, Macedonian Film Agency

13:00 *Jingi Naki Tataakai*, 109 Min., Bunuel, Festival de Cannes, Cannes Classics

13:30 *10 Billion - What's On Your Plate?*, Germany, 102 Min., Riviera 4, Autlook Filmsales
Degrade, France, 84 Min., Arcades 3, Elle Driver, Critics' Week
Forever and a Day, Germany, 100 Min., Palais H, Doc & Film International
Gaz de France, France, 86 Min., Gray 4, Ecce Films
Honey Night, Macedonia, 89 Min., Palais J, Macedonian Film Agency
Le Combat Ordinaire, France, 105 Min., Olympia 6, Films Distribution
Louder Than Bombs, Norway, 103 Min., Salle du 60eme, Memento Films International (MFI), Competition
Lovemilla, Finland, 98 Min., Star 4, Reel Suspects
Mia Madre, Italy, 106 Min., Riviera 2, Films Distribution, Competition
Nahid, Iran, 105 Min., Palais D, Noori Pictures, Un Certain Regard
Not Short on Talent 5, Canada, 110 Min., Palais F, Short Film Corner
Off Course, Spain, 102 Min., Star 3, Deaplaneta
Papers in the Wind, Argentina, 100 Min., Lerins 1, Filmsharks Int'l
Siska Deluxe, Slovenia, 107 Min., Gray 2, Slovenian Film Centre

14:00 *God Loves the Fighter*, Trinidad & Tobago, 100 Min., Gray 5, Stray Dogs
Gone With the River, Venezuela, 104 Min., Palais G, Centro Nacional Autonomo De Cinematografia
Green Room, USA, 95 Min., Arcades 2, Westend Films, Directors' Fortnight



Hand in the Glove, Japan, 70 Min., Palais B, Kirinzi
Land and Shade, Colombia, 94 Min., Riviera 3, Pyramide International, Critics' Week
Martyrs (Us), USA, 81 Min., Star 2, Wild Bunch
No Babies on the Field, Netherlands, 84 Min., Lerins 2, Eastwest Filmdistribution GmbH
North V South, United Kingdom, 90 Min., Gray 3, Carnaby International
Out of Nature, Norway, 80 Min., Palais I, NDM
Rams, Iceland, 93 Min., Palais K, New Europe Film Sales, Un Certain Regard
Taklub, Philippines, 97 Min., Debussy, Films Distribution, Un Certain Regard
The Answer, India, 108 Min., Palais C, Euramco Pictures
The Birth of Sake, USA, 91 Min., Olympia 4, Film Sales Company
The Club, Chile, 98 Min., Gray 1, Funny Balloons
The Invitation, USA, 97 Min., Palais E, Drafthouse Films
The Mud Woman, Chile, 92 Min., Riviera 1, Media Luna New Films UG

14:15 Much Loved, France, 108 Min., Theatre Croisette, Celluloid Dreams/ Nightmares, Directors' Fortnight

14:30 Festival International du Film De Morelia: 4 Courts Metrages, Mexico, 88 Min., Miramar, Festival Internacional de Cine de Morelia

15:00 International Production With China, 110 Min., Olympia 1
Sicario, USA, 121 Min., Lumiere, Lionsgate, Competition



15:30 #Horror, USA, 100 Min., Olympia 9, Submarine Entertainment
A Smile for Bow, USA, 53 Min., Palais D, Industrial Motion Pictures
About a Girl, Germany, 104 Min., Riviera 4, Global Screen GmbH
Afterthought, Israel, 105 Min., Olympia 3, The Match Factory
Cemetery of Splendour, Thailand, 122 Min., Bazin, The Match Factory, Un Certain Regard
Diary of a Chambermaid, France, 96 Min., Star 4, Elle Driver
Fall, Canada, 82 Min., Arcades 3, MCE (Marina Cordon Entertainment)
Francis: Pray for Me, Argentina, 100 Min., Palais B, Filmsharks Int'l
Girls' Night Out, Spain, 100 Min., Olympia 7, Deaplaneta
Habana Instant, USA, 90 Min., Palais F, Golden Ceiba Productions
Hitchcock/Truffaut, USA, 85 Min., Bunuel, Cohen Media Group, Cannes Classics
Homesick, Germany, 98 Min., Riviera 2, Wide
In the Image: Palestinian Women Capture the Occupation, Israel, 60 Min., Gray 4, 2 Bulls On the Hill Productions
Mardaani, India, 113 Min., Palais J, Yash Raj Films
Oloibiri, Nigeria, 106 Min., Arcades 1, Rightangle Productions Ltd.
Sweet Girls, Switzerland, 103 Min., Lerins 1, Media Luna New Films UG
The Clearstream Affair, France, 110 Min., Olympia 6, Films Distribution
The Peter Pan Man, Netherlands, 98 Min., Gray 2, Dutch Features Global Entertainment
Windstorm 2, Germany, 106 Min., Palais H, Attraction Distribution

16:00 Bal Goes to Cannes, Argentina, 90 Min., Palais K, Bafici
Beyond My Grandfather Allende, Chile, 97 Min., Palais C, Doc & Film International, Directors' Fortnight
Drunk Stoned Brilliant Dead: The Story of the National Lampoon, USA, 92 Min., Palais G, Cinephil
Forbidden Flights, Cuba, 84 Min., Palais E, Icaic - Productora Internacional
Inside Out, USA, 94 Min., Salle du 60eme, Festival de Cannes, Out of Competition
On a Long Breath 3D, France, 80 Min., Olympia 4, Stray Dogs
Pyramide Int'l Private Screening, 100 Min., Riviera 3, Pyramide International
Rules of the Game, France, 83 Min., Gray 3, Et Bim
Shades of Truth, USA, 92 Min., Star 1,

Condor Pictures
Sheep and Wolves, Russia, 80 Min., Palais I, Wizart Animation
Taxi, Germany, 94 Min., Gray 5, Apollomedia Film Management GmbH
The Other Side, France, 90 Min., Riviera 1, Doc & Film International, Un Certain Regard
Through the Air, France, 100 Min., Star 2, Gaumont

16:30 Masaan, India, 103 Min., Debussy, Pathe International (Fr), Un Certain Regard
World Cup Fever, USA, 52 Min., Palais D, Industrial Motion Pictures

17:00 Mediterranea, Italy, 107 Min., Miramar, NDM, Critics' Week
Mustang, France, 94 Min., Theatre Croisette, Kinology, Directors' Fortnight
Urfn And His Wooden Soldiers, Russia, 82 Min., Palais I, Wizart Animation

17:15 Sur, Argentina, 123 Min., Bunuel,

17:30 Butterfly, Argentina, 103 Min., Arcades 3, Aura Films
Calcutta Detective, India, 140 Min., Palais J, Yash Raj Films
Cruel, France, 108 Min., Riviera 2, Wide
Henral Luna, Philippines, 118 Min., Olympia 7, Film Development Council Of The Philippines
Invasion, Panama, 94 Min., Palais D, Panama Film Commission
Le Badanti, Italy, 105 Min., Palais H, Ahora! Film
Les Betises, France, 80 Min., Star 3, WFFilms
Raising Matty Christian, USA, 84 Min., Gray 2, Filmpro Finance
Sanctuary, Germany, 104 Min., Riviera 4, Pluto Film Distribution Network GmbH
Shukhov, The Last Hero Of Russian Renaissance, Russia, 61 Min., Gray 4, Apollo Film Production
The Fabulous Story of Mr Riquet, France, 85 Min., Palais F, Cinexport
The Last Executioner, Thailand, 95 Min., Lerins 1, De Warrenne Pictures

17:45 The Chosen Ones, Mexico, 105 Min., Bazin, IM Global, Un Certain Regard

18:00 An Open Secret, USA, 97 Min., Olympia 8, Vesuvio Entertainment
Battle for Sevastopol, Ukraine, 120 Min., Arcades 2, Loco Films
Brancusi From Eternity, Romania, 116 Min., Palais G, Romanian Film Centre
Carmin Tropical, Mexico, 80 Min., Palais E, The Open Reel
El Americano 3D: The Movie, Mexico,

90 Min., Palais I, Filmsharks Int'l
Hostile, France, 90 Min., Gray 3, Euroobscura
Kurmanjan Datka, Queen of the Mountains, Kyrgyzstan, 135 Min., Riviera 1, All Rights Entertainment Limited
La Vanite, Switzerland, 75 Min., Riviera 3, ACID
Levski, Bulgaria, 150 Min., Palais C, Greta Joanne Entertainment
Non Escludo Il Ritorno, Italy, 93 Min., Palais K, Poker Entertainment
Still, United Kingdom, 99 Min., Gray 5, Reel Suspects
The Rotten Link, Argentina, 74 Min., Olympia 4, Blood Window

19:00 Sicario, USA, 121 Min., Lumiere, Lionsgate, Competition

19:15 Ingrid Bergman - In Her Own Words, Sweden, 114 Min., Salle du 60eme, Trustnordisk, Cannes Classics
Songs My Brothers Taught Me, USA, 94 Min., Theatre Croisette, Fortissimo Films, Directors' Fortnight

19:30 Amnesia, Switzerland, 90 Min., Bunuel, Les Films du Losange, Out of Competition
Unsaid, Germany, 95 Min., Riviera 4, Michael Gautsch Filmproduktion

20:00 Kyodai, Japan, 78 Min., Gray 5, Film And Business Law
Programme Courts Metrages 2 + Q&A, 95 Min., Critics' Week
The Grief of Others, USA, 103 Min., Arcades 1, ACID

20:30 Rosenn, Belgium, 105 Min., Palais K, Artisan Films

21:15 More, France, 115 Min., Bunuel, Les Films du Losange, Cannes Classics

21:30 Much Loved, France, 108 Min., Theatre Croisette, Celluloid Dreams/ Nightmares, Directors' Fortnight
Office, Korea (South), 108 Min., Salle du 60eme, 9Ers Entertainment, Out of Competition

22:00 Mediterranea, Italy, 107 Min., Miramar, NDM, Critics' Week

22:15 Marguerite and Julien, France, 105 Min., Lumiere, Wild Bunch, Competition
Taklub, Philippines, 97 Min., Debussy, Films Distribution, Un Certain Regard

22:30 Les Cowboys, France, 114 Min., Arcades 1, Pathe International (Fr), Directors' Fortnight

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Gibson (left) and Miller on the set of *Thunderdome* in 1985.



In 1985, *Max* Got Mad for the Third Time

IN THE EARLY 1970S, AUSTRALIAN director George Miller traded medicine for film. While in medical school at the University of New South Wales, Miller took a film course at Melbourne University, where he met Byron Kennedy, with whom he would go on to operate production house Kennedy Miller until Kennedy's death in 1983. Their first feature, 1979's *Mad Max*, which Miller helped fund by working shifts as an emergency room physician, set a world record for most profitable film upon release, grossing \$100 million-plus worldwide on a budget under \$1 million, and made a star out of its lead, Mel Gibson. Its success spawned sequels *Mad Max 2: The Road Warrior* and *Mad Max Beyond Thunderdome*. "Working with George is exhausting but intellectually stimulating," says *Road Warrior* and *Thunderdome* screenwriter Terry Hayes with a laugh. "He's one of the most intelligent people I've ever met in my life."

The third installment, which *THR* described as "a slyly optimistic film with enough rattle-trap action and bizarre confrontation to attract an audience of *Mad Max* stalwarts," left off with Gibson's Max struggling to survive in a postapocalyptic desert town. Thirty years on, Miller, 70, is back with *Mad Max: Fury Road*, which premiered here May 14 and has pulled in \$109 million to date. Tom Hardy stars in the role originated by Gibson. "The character hasn't aged as the actors have," jokes Hayes, who isn't affiliated with the new film. "It was inevitable that the film was going to be recast, and I think Tom Hardy is absolutely fantastic in it." — MEENA JANG

Film Reviews

'Mad Max Beyond Thunderdome'

By DUANE BYRGE

A crackling postapocalyptic world, both brutal and bizarre, is the setting for "Mad Max Beyond Thunderdome," the third in the Mad Max

series. While decidedly less nihilistic than "Mad Max" and less energetic than "The Road Warrior," "Thunderdome" is a slyly optimistic film with enough rattle-trap action and bizarre confrontation to attract an audience of Mad Max stalwarts. Prospects look promising for this Mel Gibson-Tina Turner starrer.

Set 15 years after "The Road Warrior," film centers around the Phoenix-like civilization Barte town, cha

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